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THE

ANDRIA OF TERENCE;

WITH ENGLISH NOTES,

AND A

LITERAL TRANSLATION.

Price 5s., interleaved.

E. JOHNSON, CAMBRIDGE.

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THE

ANDRIA OF TERENCE:

FROM

REINHARDT'S TEXT;

WITH

CRITICAL AND EXPLANATORY NOTES,

AND

A LITERAL TRANSLATION,

BY A GRADUATE.

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DOMINUS ILLUMINATIO MEA

ADVERTISEMENT.

THE object of this edition is to give an accurate text, convenient notes, and a useful translation. The text is that of Reinhardt. The notes will be found to contain all necessary information, without being lengthy. The translation adheres as strictly to the literal as is consistent with a just rendering. The metres have not been discussed. Admitting, as they do, of every variety of iambic and trochaic rhythm, it would have been impossible to give any adequate account of the various theories in an edition like the present. We refer the student to Bentley.

PUBLIUS TERENTIUS AFER.

1. It was the happy lot of Publius Terence to have the minor details of his actual life involved in obscurity. More fortunate than his master in this respect, the refinement of his mind holds supreme place in our estimate of his character; while, our conception of Menander involves a large amount of foppery and sensuality. Such an apposition is doubtless most unjust. But the mood of posterity is variable as the waves; and on the whole we may congratulate the poet that his meaner life is lost.

2. But when a great man's fame is handed down by his works, curiosity is at all times busy to find out something of his history. There being no actual information, each has his own conjecture, and the mythic principle soon comes into play. In this way Terence shared the fate of most other unknown heroes, and a life was invented for him. Yet even here he was more fortunate than many. Shakespeare in course of time became sadly addicted to deer stealing; and it seemed so desirable a thing to some that Milton should have been whipped at College, that they declared he had been; such faith had these persons in their ancestors' observance of duty. But Terence seems to have escaped any malicious invention of this sort. Still a life *was* invented for him. We have no trace of any history of him which was written at all near his own time; and in great probability, very little of what we have is to be depended upon. We give it, such as it is.

3. Publius Terentius Afer was born at Carthage, B.C. 195. He early become the slave of P. Terentius Lucanus, a Roman Senator; who afforded him those opportunities of study and in-

struction which his intelligence seemed to justify; and, according to a usual custom in such cases, in due time gave him his freedom. In this way he came by his name of P. Terentius; the cognomen, Afer, being in all probability connected with his Punic origin: though even this is uncertain.

The poet formed an intimate acquaintance with two noble youths, Scipio and Lælius. He was some few years older than they were: so that the relation between them would doubtless be that of easy friendship; still, his connection with them gained Terence the patronage of the great and admission into the society of the principal families of the city. This advantage would considerably assist him in mastering the refined and correct language of the day; which for a stranger was an extremely difficult task. The perfection to which the poet attained is the main argument for his early appearance at Rome.

4. In the interval between B.C. 166 and B.C. 160 the six plays of Terence, which remain to us, were successively acted; and his popularity was at its height about the end of this time. But like all popular men, he was not without his enemies; and we find him leaving Italy for Greece. Terence took some interest in politics, and sided with his patrons. This might have had something to do with his retirement. Or he might have wished to travel, and form a closer acquaintance with the Greek models. These are conjectures. It is very improbable that the jealous criticisms of Luscius Lavinius could have had much influence in bringing about the poet's temporary absence.

5. Temporary absence indeed it did not prove to be; for Terence never returned. In Greece he occupied himself with translating the plays of his master; and to grief for the loss of these translations by shipwreck, to the number of 108, his death has been attributed. But this is very unlikely; as I cannot think that they were anything but exercises; and the loss of them would be only trivial; for the advantage gained lay in the translating, and not in the translated matter.

Some historians say he was drowned; some, again, that he died in Arcadia: and various other exits are recorded. Certain it is, he never returned to Italy; and that his death took place B.C. 159, or in the following year; in the 36th year of his age.

6. The Roman poets were notorious for plagiarizing from the Greeks. Whether they looked upon it as one of the rights of conquest, that they should use everything which belonged to the conquered, even in literature, I shall not assert: but their unblushing appropriation is undeniable. It was not one of their most happy characteristics, and says little for their originality, not to speak of modesty; in which I am inclined to believe they were almost universally deficient.

But when the charge is brought against Terence in particular, it can be but an empty one. There is no possible ground for it, unless forsooth it be the testimony of that *malevolus vetus poeta,* Luscius Lavinius: which is rather an argument on the other side. I would be very careful in impeaching the literary integrity of a great man, even though he were a Roman.

7. A similar principle of justification may be brought to our poet's rescue, in the matter of the assistance which Lælius and Scipio are said to have rendered him. It is possible they occasionally took part in his labours; and they might have revised his language, as a check on impurities. But the latter is not so likely to have been needful, judging by the perfection which he had attained to by the time his extant plays appeared; which indeed are probably all he wrote. The former is a fault which cannot be excused in a literary man. It adds nothing to his greatness, to say the least of it. His work is, in just the same proportion, pulled down from its neatness. If Pope employs some scribbler, at so much a line, to translate eight books of the Odyssey, I speak with great reluctance of Pope's translation of the Odyssey. And though we might tolerate the partnership of Beaumont and Fletcher; still, a play, in which some hack supplies "the minor scenes" is on the whole pretty intolerable. No true work of art can be produced in that way, English or Roman.

Seeing this is so, and seeing also that there is no good ground for believing the account handed down to us; let us give an honest poet the benefit of the doubt.

9. Besides Terence, the only other Roman Comic Poet of note was Plautus. The two differed considerably in their style

and mode of treating a subject, and Plautus had the advantage in popularity; though the cause does not redound to his praise. It would seem to have been almost entirely due to his admission of rudeness and indelicacy into his Comedies; though perhaps his comic power was somewhat superior. Terence was always in good taste, and courted the select few, on whose wisdom and judgment he could rely: Plautus strove mainly to amuse his audience; which was not by any means notable for its refinement.

Dunlop, Hist. of Rom. Lit. I, 334, thus sums up the main points of difference between the two poets:—"Plautus was more gay, Terence more chaste; the first has more genius and fire, the latter more manners and solidity; Plautus excels in low comedy and ridicule, Terence in drawing just characters, and maintaining them to the last; the plots of both are artful; but Terence's are more apt to languish, while Plautus's spirit maintains the action with vigor; he was greater in invention, Terence in management and art; Plautus gives the stronger, Terence a more elegant delight; Plautus appears the better comedian of the two, Terence the better poet; Plautus shone on the stage, Terence pleases best in the closet."

THE ANDRIA.

The Andria was the first play which Terence produced. It was written, and read to Cicero B.C. 168, who was struck with its power. It appears to have become well-known about this time, and was probably circulated in manuscript; as we find Terence, in the prologue, speaking of the calumnies of Luscius Lavinius, who must doubtless have read it. It was not published until B.C. 166.

This Comedy, as also three of the remaining five, Eunuchus, Heauton Timoreumenos, and Hecyra, was performed at the Ludi Megalensia. The plays of Terence were usually acted at these games, because there was much greater decorum preserved at them for the most part; which gave rise to Cicero's remark, Harusp. Resp. 12; where he calls them *maxime casti, sollemnes, religiosi*. The Adelphi was performed at the Ludi Funebres, the Phormio at the Ludi Plebii. The only other games at which plays were acted, besides the above mentioned, were the Ludi Apollinares.

Of the substance or execution of the Play itself I shall say but little. On the one hand, it cannot be said that we rise from the perusal with any feeling of pleasure; the sensation produced is merely that of amusement; no principle is set forth; no particular trait of character drawn out.

When I say this, I speak of the Play as a whole; in the detail there is a good deal of graphic sketching.

On the other hand, the Play must not be called indecent. There is nothing at all in it, especially considering the subject, which shews any desire on the part of the poet to seek to amuse his audience at the expense of delicacy.

The subject is evidently to be set down to the peculiarities of the time.

Of the characters, that of Davus is the best. It is carried through with much spirit, and is equal throughout. It bears upon it the stamp of actual life. We never for a moment doubt that the man really existed.

We cannot say as much for Pamphilus. With all his faithfulness, we have but little respect for him: partly, because he seems so much of a simpleton, turned about this way and that, at the mere will of his slave; partly, because he is manifestly in the wrong all the time. The character is unreal. He is set forth as a man, a good-hearted man, a man of high principle; and yet his high principle is only shewn in persevering in a wrong course, merely because he has involved himself in it: he breaks his bonds to his father and his state, to keep his word to a concubine. The high principle which only shews itself in this way, is that of a dolt. This I take to be the essential deficiency of the Play.

The character of Simo is at times ill-sustained; indeed, his character is a medley; and not altogether consistent.

That of Chremes is far better; his equanimity is admirably portrayed; even when the crisis comes about, he preserves his characteristic easiness.

Throughout, the minor characters are the best. Mysis is not so bad, and the old midwife is excellent. The genuine comic character of the Play is Charinus; he is a thorough ass: there is no mistaking him for anything else: but as we have often been allured to dwell upon his peculiarities in the notes, we shall here pass him over.

On the whole we may say, the Play is lively and well sustained; seldom heavy, and full of variety; interspersed with much vivid representation of actual life; and decidedly worth perusal.

TERENTII ANDRIA.

Inscriptio.

ACTA LUDIS MEGALENSIBUS, M. FULVIO ET M'. GLABRIONE ÆDILIBUS, CURULIBUS. EGERUNT L. AMBIVIUS TURPIO L. ATILIUS PRÆNESTINUS. MODOS FECIT FLACCUS CLAUDI TIBIIS PARIBUS, DEXTRIS ET SINISTRIS. ET EST TOTA GRÆCA. EDITA M. MARCELLO CN. SULPICIO COSS.

FABULÆ INTERLOCUTORES.

SIMO, *senex.*
SOSIA, *libertus Simonis.*
DAVUS, *servus.*
MYSIS, *ancilla.*
PAMPHILUS, *adulescens, filius Simonis.*
CHARINUS, *adulescens.*
BYRRIA, *servus Charini.*
LESBIA, *obstetrix.*
GLYCERIUM, *quæ est Pasibula, filia Chremetis.*
CHREMES, *senex, pater Philumenæ.*
CRITO, *hospes.*
DROMO, *servus.*

M., abreviation for Marcus; but M'. for Manlius.

Ludis Megalensibus; the Ludi Megalensia or Megalesia, in honor of Cybele, the μεγαλη μήτηρ of Greece, or *Dea Magna* of the Romans: instituted at Rome during the 2nd Punic War, by Scipio Nasica. They were celebrated on the day before the Ides, or according to Ovid, the Nones of April.

Ædilibus curulibus; these Ædiles were so named from having the care of buildings, (a cura ædium). They had to take charge of the Exhibition of Public Games, and the performance of the usual Plays.

Egerunt; these men were at once managers and principal actors.

Flaccus Claudi; son of Claudius, or freedman of Claudius, according to different interpretations.

Tibiis par. dex. et sin; "with pipes, in the same mode of low pitch and high pitch."

The *Tibia*, the commonest musical instrument of the Greeks and Romans, was made of cane or wood, and of various lengths. These *tibiæ* were sometimes played singly, but more frequently in pairs: so that *tibæ pares* designates two pipes which play in harmony. The *tibia dextra*, or treble pipe, took the lead, and the tibia *sinistra*, played in accompaniment. The names seem to have been given from the hands in which the pipes were respectively held: but this is not certain. Herodotus (i. 17), calls them "male and female."

The *tibiæ pares* in the British Museum, found in a tomb at Athens, are of cedar wood, and 15 inches long. Each has a separate mouth-piece, a hole at one end, five holes along the top, and one underneath. *Smith Dic. Antiq.*

Est tota Græca. This does not so much mean that the scene was laid in Greece, as that the dress and manners were Greek. Such Comedies were called *palliatæ*, from the *pallium*, or ordinary Greek outer robe. If acted in the Roman manner and dress, they were *togatæ.*

C. SULPITII APOLLINARIS
PERIOCHA.

SORORЕM falso creditam meretriculæ,
Genere Andriæ, Glycerium, vitiat Pamphilus;
Gravidaque facta, dat fidem, uxorem sibi
Fore hanc: nam pater ei aliam desponsaverat,
Gnatam Chremetis; atque, amorem ut comperit,
Simulat futuras nuptias; cupiens, suus
Quid haberet animi filius, cognoscere.
Davi süasu non repugnat Pamphilus.
Sed ex Glycerio natum ut vidit puerulum
Chremes, recusat nuptias, generum abdicat.
Mox filiam Glycerium insperato agnitam
Hanc Pamphilo, illam dat Charino conjugem.

PROLOGUS.

Poeta cum primum animum ad scribendum appulit,
Id sibi negoti credidit solum dari,
Populo ut placerent, quas fecisset fabulas.
Verum aliter evenire multo intelligit:
Nam in prologis scribundis operam abutitur,
Non qui argumentum narret, sed qui malevoli
Veteris, poetæ maledictis, respondeat.
Nunc, quam rem vitio dent, quæso, animum advortite.
Menander fecit Andriam et Perinthiam:
Qui utramvis recte norit, ambas noverit.
Non ita dissimili sunt argumento, attamen
Dissimili oratione sunt factae ac stylo.
Quæ convenere, in Andriam ex Perinthia
Fatetur transtulisse, atque usum pro suis.

---

3. The Latin construction is more accurate here than the corresponding English one. The exact rendering would be, "*that the plays, which he should have by that time composed, were to be pleasing ones.*"

6. *Qui narret;* an elegant construction for *ut narret.*

8. The full construction of this line would be *adv. an. ad rem, quam rem,* etc.

10. *Utramvis;* it is said that the first acts of these two plays of Menander corresponded almost verbatim. Only a few fragments of his plays remain to us. As Terence translated 108, he must have written a larger number; and their loss is to be regretted, as we should then have had an opportunity of instituting a fair comparison between master and imitator.

10. *Novit; noverit;* these are only different forms of the same word, the future-perfect of *nosco,* used as a present.

11. *Attamen;* this is Reinhardt's reading, which we give according to agreement. The usual reading was *sed tamen;* which Bentley, arguing from internal evidence, would change into *et tamen.*

13. Here again Bentley quarrels with us, "Quis fatetur? an Menander? Is enim Nominativus in proximo est. Adde igitur in fine versus, *Ex Perenthia* Hic. *Hic,* auctor, Terentius." Of this Herman remarks "inane hoc argumentum est."

Id isti vituperant factum; atque in eo disputant,
Contaminari non decere fabulas.
Faciunt næ intelligendo, ut nihil intelligant;
Qui cum hunc accusant, Nævium, Plautum, Ennium
Accusant, quos hic noster auctores habet:
Quorum æmulari exoptat negligentiam,
Potius quam istorum obscuram diligentiam.
Dehinc, ut quiescant porro, moneo, et desinant
Maledicere; malefacta ne noscant sua.
Favete, adeste æquo animo, et rem cognoscite,
Ut pernoscatis, ecquid spei sit reliqüum:
Posthac quas faciet de integro comœdias,
Spectandæ an exigendæ sint vobis prius.

---

15. *Ille,* points out; *iste,* points out also, but with the finger of scorn.

Disputant; this word more strictly means *to argue,* or *discuss.*

17. *Næ.* "This particle, as found in old authors, is equivalent to *valde,* or *O quam.*" Faernus.

"When Faernus says næ (or ne) is equivalent to *valde* or *O quam* in old authors, he is wrong. It is always equivalent to *Certe, Profecto.*"—Bentley. Bentley writes the line,

Faciuntne......intelligant?

18. *Nævius,* a dramatic Poet of Campania, born, 242 B.C. First writer of regular plays, after Livius Andronicus.

Plautus flourished B.C. 200: the greatest Roman Comedian. His style and characteristics are to be found in the introduction.

Ennius, was born B.C. 237: a celebrated old Roman ballad-monger, and translator of Greek plays; of whose works only a few fragments remain. His style, as his song, was full of the old Roman energy, and rugged in accordance.

21. *Obscuram dil.;* difficult to render into English. The translation "benighted accuracy," might pass in America.

25. *Ec quid;* "*et quid,* Faernus. E cusca scriptura, *et quid* pro *ec quid.*"—Bentley. *Cascus—antiquus.*

27. *Prius;* that is to say, if they pronounce condemnation upon him, he will write no more.

ANDRIA.

ACTUS I. SCENA I.

SIMO. SOSIA.

SIM. Vos istæc intro auferte: abite. Sosia
Adesdum: paucis te volo. SOS. Dictum puta:
Nempe ut curentur recte hæc. SIM. Immo aliud.
    SOS. Quid est,
Quod tibi mea ars efficere hoc possit amplius?
SIM. Nihil istac opus est arte ad hanc rem, quam paro;
Sed iis, quas semper in te intellexi sitas,
Fide et taciturnitate. SOS. Exspecto quid velis.
SIM. Ego postquam te emi, a parvulo ut semper tibi
Apud me justa et clemens fuerit servitus,
Scis: feci, ex servo ut esses libertus mihi,
Propterea quod servibas liberaliter.
Quod habui summum pretium, persolvi tibi.
SOS. In memoria habeo. SIM. Haud muto factum.
    SOS. Gaudeo,
Si tibi quid feci aut facio, quod placeat, Simo;
Et id gratum fuisse advorsum te habeo gratiam.

---

3. "*I know what it is. That these things be strictly looked after.*" This is a more accurate rendering than the one in the translation, but less exact.

6. *Expecto quid velis;* in English, "I wait your will."

9. *Servitus;* the state of slavery. Though the epithet *justa et clemens* rather refers to the master's treatment.

10. *Libertus,* the freedman who has himself been a slave; *libertinus,* the freedman, whose father was a slave.

13. *Haud muto factum;* literally "*I do not change the thing done;*" but equivalent English would be "*I do not repent of what I did.*"
Haud has a slight qualifying power here, implying the least possible hesitation in the asssertion he his making.

Sed hoc mihi molestum 'st: nam istæc commemoratio
Quasi exprobratio est immemoris benefici.
Quin tu uno verbo dic, quid est quod me velis.
Sim. Ita faciam: hoc primum in hac re prædico tibi:
Quas credis esse has, non sunt veræ nuptiæ.
Sos. Cur simulas igitur? Sim. Rem omnem a principio audies:
Eo pacto et gnati vitam et consilium meum
Cognosces: et quid facere in hac re te velim.
Nam is postquam excessit ex ephebis, Sosia,
Liberius vivendi fuit potestas; nam antea
Qui scire posses, aut ingenium noscere,
Dum ætas, metus, magister prohibebant? Sos. Ita est.
Sim. Quod plerique omnes faciunt adulescentuli,
Ut animum ad aliquod studium adjungant, aut equos
Alere, aut canes ad venandum, aut ad philosophos:
Horum ille nihil egregie præter cetera
Studebat, et tamen omnia hæc mediocriter.
Gaudebam. Sos. Non injuria: nam id arbitror
Apprime in vita esse utile, ut ne quid nimis.
Sim. Sic vita erat: facile omnes perferre ac pati,
Cum quibus erat cumque una: iis sese dedere:

---

17. *Immemoris ben;* Bentley reads *immemori benefici:* the latter spelling being in accordance with the old way of writing the genitive of nouns in *ius* and *ium*.

20. This line would be written fully, *hæ nuptiæ, quas credis veras esse, non sunt veræ.*

21. *Simulo*, not only means *to feign*, but *to feign that a thing is*, when it is not. Whereas *dissimulo* means *to feign that a thing is not*, when it really is.

24. *Ephebis;* *ἐξελθεῖν ἐξ ἐφήβων* is the Greek phrase, "*when he has passed from among the Ephebi.*" This is the Greek usage, it must be borne in mind. The Roman youth of corresponding age was an *adolescens*. The Greek was an Ephebus from eighteen to twenty years of age; during which time he was initiated into military matters in some unimportant home service.

25. Bentley read *libera*, and *ac* at the end of the previous line. Another construction is to give *liberius* a qualified sense, understanding *aliquanto*. A third rendering is liberius *æquo*, "*more licentiously than is proper.*"

35. Bentley would punctuate differently. He puts a colon after *pati*, and a comma after *erat*. And thus paraphrases:—"*omnes* perferre ac pati, etiam ignotos: at *sodilibus* suis dedere se, et obsequi eorum studiis."

Eorum studiis obsequi: advorsus nemini:
Nunquam præponens se illis: ita facillume
Sine invidia laudem invenias, et amicos pares.
Sos. Sapienter vitam instituit: namque hoc tempore
Obsequium amicos, veritas odium parit.
Sim. Interea mulier quædam abhinc triennium
Ex Andro commigravit huc viciniæ,
Inopia et cognatorum negligentia
Coacta, egregia forma atque ætate integra.
Sos. Hei, vereor ne quid Andria apportet mali.
Sim. Primum hæc pudice vitam, parce, ac duriter
Agebat, lana ac tela victum quæritans:
Sed postquam amans accessit, pretium pollicens,
Unus et item alter; ita ut ingenium est omnium
Hominum ab labore proclive ad lubidinem,
Accepit conditionem, dein quæstum occipit.
Qui tum illam amabant, forte, ita ut fit, filium
Perduxere illuc, secum ut una esset, meum.
Egomet continuo mecum: Certe captus est:
Habet: observabam mane illorum servolos
Venientes aut abeuntes: rogitabam, Heus puer,
Dic sodes, quis heri Chrysidem habuit? Nam Andriæ
Illi id erat nomen. Sos. Teneo. Sim. Phædrum aut Cliniam aut
Niceratum dicebant: nam hi tres tum simul
Amabant. Eho, quid Pamphilus? Quid? symbolam

37. *Adversus—illis;* the arguments of the great critic in defence of the spuriousness of this passage are numerous: but although his objections are quite fair, I scarcely think that the line can be rejected. That Terence indeed, is repeating, in effect, his previous words, I do not see; but the change of construction from the infinitive to the adjective must be allowed to be objectionable.

43. Andros, an island in the Ægean; the most northerly of the Cyclades.

46. *Vereor ne*, I fear it will; *vereor ut*, I fear it wont: a distinction to be noted.

58. *Sodes; i. e. si audes*, as *sis* for *si vis;* used as an exclamation.

61. *Symbola*, (συμβολη) the portion each person cast into the common stock, which was to pay for any entertainment they had in common.

Dedit, cœnavit: gaudebam. Item alio die
Quærebam: comperiebam nihil ad Pamphilum
Quicquam attinere: enimvero spectatum satis
Putabam, et magnum exemplum continentiæ:
Nam qui cum ingeniis conflictatur ejusmodi,
Neque commovetur animus in ea re tamen,
Scias posse jam habere ipsum suæ vitæ modum.
Cum id mihi placebat, tum uno ore omnes omnia
Bona dicere, et laudare fortunas meas,
Qui gnatum haberem tali ingenio præditum.
Quid verbis opus est? hac fama impulsus Chremes,
Ultro ad me venit, unicam gnatam suam
Cum dote summa filio uxorem ut daret.
Placuit: despondi: hic nuptiis dictus 'st dies.
Sos. Quid igitur obstat: cur non fiant? Sim. Audies.
Fere in diebus paucis, quibus hæc acta sunt,
Chrysis vicina hæc moritur. Sos. O factum bene!
Beasti: metui a Chryside. Sim. Ibi tum filius
Cum illis, qui amabant Chrysidem, una aderat frequens:
Curabat una funus: tristis interim,

---

68. *Scias;* "a monosyllabic; as elsewhere *ea*, *eam*. *eum*, *eas*, *eos*, *eis*, *iis;* *meus*, *mea;* *tuus*, *tua;* *fuit:* and in general two vowels coming together, which do not make a diphthong, are contracted into one syllable by the comic writers."

70. *Fortuna;* from *fors*, chance. So properly any thing that happens; though generally used, as here, in a good sense.

75. *Despondi;* *spondeo* is to betroth a daughter; *despondeo*, as a rule, is to promise, or so to speak, to "betroth," the son. This distinction is not always observed.

Dictus; *dicere diem* is a common phrase for appointing a day. Cæs. B.G. v. 57. "Eis certum diem conveniendi dicit."

76. This line stands in the texts "*Quid igitur obstat, cur non veræ fiant.*" There is an extra foot in this line, judging by the usual metre, which has given rise to alterations. Bentley omits *veræ*, and as usual sees a strong internal reason for doing so. Others retain *veræ*, and erase *igitur*. Hare proposes *ergo* for *igitur*, shortening the first syllable. We have given Reinhardt in the text. The internal evidence is neutral. Simo said, line 20, "non sunt veræ nuptiæ," and so Sosia might naturally ask "cur non veræ fiant." On the other hand the same fitness might have led to the insertion of *veræ*.

77. *In diebus;* the full construction would properly be *in diebus paucis, post dies in quibus hæc, &c.*

79. *Beasti;* after this Bentley from some manuscripts inserts *ei*.

Nonnunquam collacrumabat: placuit tum id mihi.
Sic cogitabam: Hic parvæ consuetudinis
Causa hujus mortem tam fert familiariter:
Quid si ipse amasset? quid mihi hic faciet patri?
Hæc ego putabam esse omnia humani ingeni,
Mansuetique animi officia. Quid multis moror?
Egomet quoque ejus causa in funus prodeo,
Nihil suspicans etiam mali. Sos. Hem, quid id est?
SIM. Scies.
Effertur: imus. Interea inter mulieres,
Quæ ibi aderant, forte unam aspicio adulescentulam,
Forma— Sos. Bona fortasse. SIM. Et voltu, Sosia,
Adeo modesto, adeo venusto, ut nil supra.
Quæ cum mihi lamentari præter ceteras
Visa est, et quia erat forma præter ceteras
Honesta et liberali, accedo ad pedisequas:
Quæ sit, rogo: sororem esse aiunt Chrysidis.
Percussit illico animum: atat! hoc illud est,
Hinc illæ lacrumæ, hæc illa 'st misericordia.
Sos. Quam timeo, quorsum evadas. SIM. Funus interim
Procedit: sequimur: ad sepulcrum venimus:

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84. *Familiariter:* he bears the loss as hardly as if he had been related to her in blood.

90. *Effertur: imus:* words especially used for carrying a corpse at a funeral, and following in the procession; though *ire* (*ad*) *exsequias* would be the more usual in the latter case. It must be noted however, that the males preceded, and only the females, strictly speaking, *followed.* Simo says of all *sequimur* in line 101, though the word may be used in a general sense, as we use it ourselves. No females under sixty were allowed to be present in the procession, by a law of Solon.

92. Bentley here reads,

Forma bona. Sos. *Fortasse.*

"Editors indeed," he says "read as in the text. And not objectionably. Yet with their permission, I would prefer making the alteration I have made; though I well know, how hazardous it is, to attempt to make a good reading into a better."

But we really cannot have *emendations* made in this way.

96. *Pedisequas:* (*pes, sequor*) strictly, "*those following on foot,*" hence the idea of attendants. These were those who waited on the women.

101. *Sepulcrum;* "*place of burial,*" or place for destroying the corpse, whether by interment or burning.

In ignem imposita'st: fletur. Interea hæc soror,
Quam dixi, ad flammam accessit imprudentius,
Satis cum periclo: ibi tum exanimatus Pamphilus
Bene dissimulatum amorem et celatum indicat:
Accurrit: mediam mulierem complectitur:
Mea Glycerium, iniquit, quid agis? cur te is perditum?
Tum illa, ut consuetum facile amorem cerneres.
Rejecit se in eum flens quam familiariter.
Sos. Quid ais? Sim. Redeo inde iratus, atque ægre ferens.
Nec satis ad objurgandum causæ: diceret,
Quid feci? quid commerui, aut peccavi, pater?
Quæ sese in ignem injicere voluit, prohibui:
Servavi: honesta oratio est. Sos. Recte putas:
Nam si illum objurges, vitæ qui auxilium tulit,
Quid facias illi, qui dederit damnum aut malum?
Sim. Venit Chremes postridie ad me, clamitans,
Indignum facinus: comperisse, Pamphilum
Pro uxore habere hanc peregrinam: ego illud sedulo
Negare factum: ille instat factum: denique
Ita tum discedo ab illo, ut qui se filiam
Neget daturum. Sos. Non tu ibi gnatum? Sim. Ne hæc quidem
Satis vehemens causa ad objurgandum. Sos. Qui, cedo?
Sim. Tute ipse his rebus finem præscripsti, pater.
Prope adest, cum alieno more vivendum'st mihi:
Sine nunc meo me vivere interea modo.

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107. *Perditum*, supine active, after *is*, and governing *te*. This old construction was not so uncommon with the comic writers.

109. *Quam fam.* Either—*valde familiariter*; or—*tam familiariter quam potuit familiariter*; or, as some copies have it—*quam familiariter!*

120. Literally, "*as who should deny that he is about to give his daughter*;" that is, "*affirming that he will not be.*"

124. The sense seems to be, "you, by deciding upon my marriage, have made away my freedom from that time forth: Until I am married, let me love any one I like."

Sos. Qui igitur relictus est objurgandi locus?
Sɪᴍ. Si propter amorem uxorem nolit ducere,
Ea primum ab illo animadvertenda injuria 'st.
Et nunc id operam do, ut per falsas nuptias
Vera objurgandi causa sit, si deneget:
Simul sceleratus Davos si quid consili
Habet, ut consumat nunc, cum nihil obsint doli:
Quem ego credo manibus, pedibusque, obnixe omnia
Facturum: magis id adeo, mihi ut incommodet,
Quam ut obsequatur gnato. Sos. Quapropter? Sɪᴍ. Rogas?
Mala mens, malus animus: quem quidem ego si sensero—
Sed quid opus 'st verbis? Sin eveniat, quod volo,
In Pamphilo ut nil sit moræ; restat Chremes,
Qui mi exorandus est: et spero confore.
Nunc tuum 'st officium, has bene ut assimules nuptias:
Perterrefacias Davom: observes filium,
Quid agat, quid cum illo consili captet. Sos. Sat est:
Curabo: eamus nunc ïam intro. Sɪᴍ. I præ, sequar.

129. *Ab illo; injuria* ejus would have left it doubtful whether Pamphilus was the injuring or injured party; so *injuria ab illo* is used to avoid the ambiguity.

134. *Manibus pedibusque;* a proverbial phrase, for "with all his might," and corresponding to the Greek of the Iliad, 5, *ὅσσον δύναται χερσίντε ποσίντε καὶ σθένει.—Donatus.*

137. *Mens—animus; mens* lays stress on the state in which nature leaves a man, *animus* on that bent which he gives himself: *mens* is his "natural disposition;" *animus* his "artificial disposition," acquired from following his own will. This line is also a proverb, in the Greek Δόλιαι ψυχαὶ, δόλιαι φρένες.

141. *Assimulo* is much the same as *simulo* here, and means *to pretend a thing is which is not.* See line 11.

143. Sosia is what is called a protatic personage: we have seen the last of him; which no one will regret. He is plainly introduced here that Simo may inform the audience, through him. It is difficult at first sight to conceive how Simo took such a liking for him; but the reason seems to be his obsequiousness; or if he dares to differ, it is only that he may be convinced.

Simo is one of those talkative, self-complacent old men, who bore us from time to time; parading their detestable cleverness, and musty saws. Such another in the hands of Shakspere, became Polonius; who bears a striking resemblance to Simo in many respects.

ACTUS I. SCENA II.

Simo. Davus.

Sim. Non dubium 'st, quin uxorem nolit filius:
Ita Davom modo timere sensi, ubi nuptias
Futuras esse audivit: sed ipse exit foras.
Dav. Mirabar hoc si sic abiret; et heri semper lenitas
Verebar quorsum evaderet:
Qui postquam audierat, non datum iri filio uxorem suo,
Nunquam cuiquam nostrum verbum fecit, neque id ægre tulit.
Sim. At nunc faciet; neque, ut opinor, sine tuo magno malo.
Dav. Id voluit, nos sic nec opinantes duci falso gaudio,
Sperantes jam amoto metu, interea oscitantes opprimi,
Ut ne esset spatium cogitandi ad disturbandas nuptias:
Astute! Sim. Carnufex, quæ loquitur? Dav. Herus est, neque provideram.
Sim. Dave. Dav. Hem, quid est? Sim. Ehodum ad me. Dav. Quid hic volt? Sim. Quid aïs? Dav. Qua de re? Sim. Rogas?
Meum gnatum rumor est amare. Dav. Id populus curat scilicet!

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1. It appears to be a point of dispute, whether it is necessary to understand *ducere* or *capere*, or some such infinitive, after *nolit;* or consider that *nolit* itself governs the noun. Perhaps the former would be more accurate.

9—11. *Id—nuptias;* this sentence is difficult to render. Taking *nec opinantes* as equivalent to one word, and *jam—interea* as meaning *at one time—at another time*, and *ad disturbandas nuptias* "*about the interruption of the marriage*," it seems pretty clear.

We cannot render the last line, with some, *to disturb the nuptials;* for if they were informed of their being refused, there would be no further need of attempting to interrupt them. So that concealment of the fact was just the plan not to be pursued, to produce such an effect.

Davus says that Simo wants to keep them in a state of suspense, in order that they may not brood over the rupture: perhaps hoping to set the engagement right again before they hear; at least I see no other reason.

12. *Carnufex;* either *torturing his master* or *himself*, worthy *caro fieri, i. e.* to be tortured.—*Donatus.*

Sim. Hoccine agis, an non? Dav. Ego vero istuc. Sim. Sed nunc ea me exquirere,
Iniqui patris est: nam, quod antehac fecit, nihil ad me attinet.
Dum tempus ad eam rem tulit, sivi animum ut expleret suum:
Nunc hic dies aliam vitam affert, alios mores postulat.
Dehinc postulo, sive æquum 'st, te oro, Dave, ut redeat jam in viam.
Dav. Hoc quid sit? Sim. Omnes, qui amant, graviter sibi dari uxorem ferunt.
Dav. Ita aiunt. Sim. Tum si quis magistrum cepit ad eam rem improbum,
Ipsum animum ægrotum ad deteriorem partem plerumque applicat.
Dav. Non hercle intelligo. Sim. Non? hem. Dav. Non: Davos sum, non Œdipus.
Sim. Nempe ergo aperte vis, quæ restant, me loqui? Dav. Sane quidem.
Sim. Si sensero hodie quicquam in his te nuptiis
Fallaciæ conari, quo fiant minus;
Aut velle in ea re ostendi, quam sis callidus:
Verberibus cæsum te in pistrinum, Dave, dedam, usque ad necem,
Ea lege atque omine, ut, si te inde exemerim, ego pro te molam.
Quid? hoc intellextin'? an nondum etiam ne hoc quidem? Dav. Immo callide;

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23. Œdipus alone succeeded in solving the sphynx's riddle; about the curious animal so eccentric in its manner of making its legs available. See Class. Dic.

28. *Pistrinum*; (from *pinso*, to pound in a morter). The grain was ground between two millstones, one of which lay flat, while the other rolled round on its own edge over the grain. *Pistrinum* was the place which contained the *molæ*. The latter were *jumentariæ*, *aquariæ*, *manuariæ* or *trusatiles*, according as they were turned by beasts, water, or the hand.

Ita aperte ipsam rem modo locutus, nil circum itione usus es.
Sim. Ubivis facilius passus sim, quam in hac re, me deludier.
Dav. Bona verba, quæso. Sim. Irrides: nil me fallis: edico tibi,
Ne temere facias: neque tu haud dicas, tibi non prædictum: cave.

ACTUS I. SCENA III.

Davus.

Enimvero, Dave, nil loci 'st segnitiæ neque socordiæ,
Quantum intellexi modo senis sententiam de nuptiis:
Quæ si non astu providentur, me aut herum pessum dabunt.
Nec quid agam certum 'st: Pamphilumne adjutem, an auscultem seni.
Si illum relinquo, ejus vitæ timeo: sin opitulor, hujus minas;
Cui verba dare difficile 'st: primum jam de amore hoc comperit:
Me infensus servat, ne quam faciam in nuptiis fallaciam.
Si senserit, perii, aut si lubitum fuerit, causam ceperit,
Quo jure, quave injuria præcipitem me in pistrinum dabit.
Ad hæc mala hoc mi accedit etiam: hæc Andria,
Si ista uxor sive amica 'st, gravida e Pamphilo est.
Audireque eorum est operæ pretium audaciam:

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33. *Bona verba quæso;* that is, "please not to suppose that I am imposing upon you."

34. *Edico tibi;* as if he said, "I give you warning."

1. *Enimvero;* almost an oath; emphatical expression of excitement, whether from anticipation of evil, from sorrow, or anything similar.

Segnitiæ neque socordiæ; segnitia loses advantages already obtained, or lets slip opportunities which offer; *socordia* makes no satisfactory exertions either to obtain advantages or find opportunities.

3. *Pessum;* from the old *petior* (*pes*), to trample under foot.

8. *Aut si;* there seems no necessity for changing *si* into *quam* with Bentley: not to speak of the license of doing so. We may translate literally, "*if it shall be pleasing to him he will assign a cause, by which justice, or by which injustice he will, etc.*"

Nam inceptio 'st amentium, haud amantium:
Quicquid peperisset, decreverunt tollere:
Et fingunt quandam inter se nunc fallaciam,
Civem Atticam esse hanc. Fuit olim quidam senex,
Mercator: navem is fregit apud Andrum insulam:
Is obiit mortem: ibi tum hanc ejectam Chrysidis
Patrem recepisse orbam, parvam: fabulæ!
Mihi quidem non fit verisimile; at ipsis commentum placet.
Sed Mysis ab ea egreditur: at ego hinc me ad forum, ut
Conveniam Pamphilum, ne de hac re pater imprudentem opprimat.

ACTUS I. SCENA IV.

MYSIS.

Audivi, Archylis, jamdudum: Lesbiam adduci jubes.
Sane pol illa temulenta 'st mulier et temeraria.
Nec satis digna, cui committas primo partu mulierem:
Tamen eam adducam. Importunitatem spectate aniculæ:
Quia compotrix ejus est. Di, date facultatem, obsecro,

16. ***Atticam; Atheniensem*** would not be agreeable to the Greek, which called the men 'Αθηναίοι, the women 'Αττικαί.

It is to be noticed that Pamphilus would be obliged to marry Glycerium, if she could prove herself to be an Athenian, by the laws of Athens.

Senex; it is implied that this old merchant was an Athenian, from the context; for unless he were, there is evidently no point at all in the passage. This is plain enough, without inserting ***hinc*** after ***olim***, with Bentley.

17. ***Fregit navem; " broke his ship,"*** ***i. e. " was wrecked."***

20. This line in our text omits ***Hercle*** after ***quidem***, in accordance with the following note of Bentley, by way of rectifying the metre; " take away that ***Hercle*** which burdens both the verse and the sense. For why should Davus swear here and greatly utter oaths? here, I say, where he only doubts and suspects?"

In the first place it is scarcely to be expected that a gentleman like Davus should be able to account for every oath he utters; and in the next place, Davus does not seem to me to express doubt at all, but rather to compliment himself on his own sharpness in seeing through the fabrication.

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2. ***Pol; i. e. per Pollucem:*** women and men alike used this oath; whereas ***me castor*** was confined to women, ***me Hercle*** to men.—***Ruhnken.***

Temulenta; from ***temetum*** = ***vinum,*** obsolete.

Huic pariundi, atque illi in aliis potius peccandi locum.
Sed quidnam Pamphilum exanimatum video? vereor quid siet.
Opperiar, ut sciam num quidnam hæc turba tristitiæ afferat.

ACTUS I. SCENA V.

PAMPHILUS. MYSIS.

PAM. Hoccine 'st humanum factum aut inceptum? hoccine 'st officium patris?
MY. Quid illud est? PAM. Pro Deum fidem, quid est, si hoc non contumelia 'st?
Uxorem decrerat dare sese mi hodie: nonne oportuit
Præcisse me ante? nonne prius communicatum oportuit?
MY. Miseram me, quod verbum audio?
PAM. Quid Chremes? qui denegarat, se commissurum mihi
Gnatam suam uxorem: id mutavit, quia me immutatum videt.
Itane obstinate operam dat, ut me a Glycerio miserum abstrahat?
Quod si fit, pereo funditus.
Adeon' hominem esse invenustum aut infelicem quenquam, ut ego sum?

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6. *Huic illi; huic* refers to Glycerium, and *illi* to the old midwife; it is difficult to render these words literally into English.

8. *Turba tristitiæ;* some editors prefer Bentley's suggestion *turbæ tristitia;* but it seems altogether needless to make any change: "the sorrow brings the trouble, not the trouble the sorrow," the critic remarks, but unphilosophically. To Pamphilus indeed the sorrow brings the perturbation; but to Mysis the perturbation suggests the sorrow.

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10. *Invenustum;* literally "*unfortunate in love,*" from *in* and *Venus;* and so it comes to mean generally "*unfortunate*," "*unhappy.*" A fortunate person is called elswhere in Terence *venustatis plenus.* The highest throw of the dice was called *venus*, the lowest being *canis.—Ruhnken.*

Pro Deum atque hominum fidem!
Nullon' ego Chremetis pacto affinitatem effugere potero?
Quot modis contemtus, spretus? facta, transacta omnia: hem,
Repudiatus repetor: quamobrem? nisi si id est, quod suspicor:
Aliquid monstri alunt: ea quoniam nemini obtrudi potest,
Itur ad me. **My.** Oratio hæc me miseram exanimavit metu.
Pam. Nam quid ego dicam de patre? ah
Tantamne rem tam negligenter agere? præteriens modo
Mi apud forum, uxor tibi ducenda 'st, Pamphile, hodie, inquit, para:
Abi domum. Id mi visus 'st dicere, abi cito, et suspende te.
Obstipui: censen' me verbum potuisse ullum proloqui? aut
Ullam causam, saltem ineptam, falsam, iniquam? obmutui.
Quod si ego rescissem id prius, quid facerem, si quis nunc me roget,
Aliquid facerem, ut hoc ne facerem: sed nunc quid primum exequar?
Tot me impediunt curæ, quæ meum animum divorsæ trahunt;

15. *Aliquid monstri alunt;* to render this, with Madame Dacier, "they are hatching some plot," would be both far-fetched and unnecessary. There seems to have been a very unpleasant way, as far as they were concerned, of providing young men with wives. It would not seem as if they even saw the bride beforehand in some cases. Supposing Pamphilus not to have seen the daughter of Chremes, we can easily understand how he might suspect her to be some monstrous specimen of a women, better married first and seen after.

21. *Obstipui;* some modern editions change this to the later form *obstupui;* but it was originally written as in the text, even by Virgil. The word is equivalent to *stipiti similis steti;* of which we have an exact rendering in English "I stood like a stake."

Censene; put for *censes ne.*

23. *Rescissem;* to learn anything which was intended to be kept secret, or which is singular, or altogether unexpected.

24. *Aliquid facerem;* there is an elipsis here. The passage may be rendered "if any one were to ask me now, what I should have done, if I had learnt this before; *why, I could scarcely tell him, only* I SHOULD have done something, that I might not have to do this."

25. *Divorsæ trahunt;* "*distract;*" "being different in their natures, draw my attention in opposite directions."

Amor, misericordia hujus, nuptiarum sollicitatio;
Tum patris pudor, qui me tam leni passus animo est usque adhuc,
Quæ meo cumque animo lubitum 'st, facere: eine ego ut advorser? hei mihi!
Incertum 'st, quid agam. **My.** Misera timeo, incertum hoc quorsus accidat.
Sed nunc peropus 'st, aut hunc cum ipsa, aut de illa me adversum hunc loqui.
Dum in dubio est animus, paulo momento huc vel illuc impellitur.
Pam. Quis hic loquitur? Mysis? salve. **My.** O salve, Pamphile. **Pam.** Quid agit? **My.** Rogas?
Laborat e dolore; atque ex hoc misera sollicita est, diem
Quia olim in hunc sunt constitutæ nuptiæ: tum autem hoc timet,
Ne deseras se. **Pam.** Hem, egone istuc conari queam?
Egon' propter me illam decipi miseram sinam?
Quæ mihi suum animum atque omnem vitam credidit?
Quam ego animo egregie caram pro uxore habuerim?
Bene et pudice ejus doctum atque eductum, sinam,
Coactum egestate ingenium immutarier?
Non faciam. **My.** Haud verear, si in te sit solo situm:
Sed ut vim queas ferre. **Pam.** Adeone me ignavom putas?
Adeon' porro ingratum, aut inhumanum, aut ferum,
Ut neque me consuetudo, neque amor, neque pudor

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26. *Hujus; i. e.* Glycerium.

30. *Adversum hunc; = apud hunc.*

31. *Momentum;* contracted from *movimentum,* from *moveo.* The whole figure is taken from a balance. Supposing the balance to be just in equipoise, the *momentum* is any little fresh influence which puts it in motion.

39. *Eductum; = educatum;* he alludes to her having been brought up by Chrysis, who, as we have seen, was praiseworthy enough, till want drove her to extremities.

42. *Vereor ut;* "*I fear you won't.*"

44. *Consuetudo; amor; pudor;* "referring by 'Αποδόσει to what proceeds. *Consuetudo* to *ferum; amor* to *inhumanum; pudor* to *ingratum.*" So says Donatus; but the antithesis seems to me unintended.

Commoveat, neque commoneat, ut servem fidem?
My. Unum hoc scio, esse meritam, ut memor esses sui.
Pam. Memor essem? O Mysis, Mysis, etiam nunc mihi
Scripta illa sunt in animo dicta Chrysidis
De Glycerio: jam ferme moriens me vocat:
Accessi: vos semotæ: nos soli: incipit:
Mi Pamphile, hujus formam atque ætatem vides:
Nec clam te est, quam illi utræque res nunc utiles
Et ad pudicitiam et ad rem tutandam sient.
Quod te ego per dextram hanc oro, et per Genium tuum,
Per tuam fidem, perque hujus solitudinem,
Te obtestor, ne abs te hanc segreges, neu deseras:
Si te in germani fratris dilexi loco,
Sive hæc te solum semper fecit maxumi,
Seu tibi morigera fuit in rebus omnibus.
Te isti virum do, amicum, tutorem, patrem.
Bona nostra hæc tibi permitto, et tuæ mando fidei.
Hanc mi in manum dat: mors continuo ipsam occupat.
Accepi: acceptam servabo. My. Ita spero quidem.
Pam. Sed cur tu abis ab illa? My. Obstetricem arcesso.
Pam. Propera: atque audin'?
Verbum unum cave de nuptiis; ne ad morbum hoc etiam.
My. Teneo.

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52. *Utiles;* the line as found in most copies has *inutiles:* the word *res* was omitted in two, the Vatican and Basilican, and by Donatus and Eugraphius. Bentley proposes the reading given in the text, retaining the *res;* with this interpretation, "*Quam utiles,* hoc est, quam parum utiles."

54. *Quod;* for *propter quod* = *quamobrem.*

Per Genium; Similarly Horace Ep. 1. 7. 94: *Quod te per Genium, dextramque, Deosque Penates.* The Genius of a man was that protecting spirit which was supposed to accompany him from life to death, and watch over him for his good.

ACTUS II. SCENA I.

CHARINUS. BYRRIA. PAMPHILUS.

Ch. Quid ais, Byrria? daturne illa Pamphilo hodie nuptum? By. Sic est.
Ch. Qui scis? By. Apud forum modo e Davo audivi. Ch. Væ misero mihi!
Ut animus in spe atque in timore usque antehac attentus fuit;
Ita, postquam ademta spes est, lassus, cura confectus, stupet.
By. Quæso edepol, Charine, quando non potest id fieri, quod vis,
Id velis, quod possit. Ch. Nil volo aliud, nisi Philumenam. By. Ah!
Quanto satius 'st, te id dare operam, qui istum amorem ex corde ejicias;
Quam id loqui, quo magis lubido frustra incendatur tua.
Ch. Facile omnes, cum valemus, recta consilia ægrotis damus.
Tu si hic sis, aliter censeas. By. Age, age, ut lubet. Ch. Sed Pamphilum
Video: omnia experiri certum 'st, prius quam pereo. By. Quid hic agit?
Ch. Ipsum hunc orabo: huic supplicabo: amorem huic narrabo meum.
Credo, impetrabo, ut aliquot saltem nuptiis prodat dies:
Interea fiet aliquid, spero. By. Id aliquid nihil est. Ch. Byrria,

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5. *Quando;* this is an alteration from the usual reading, which is *quoniam*.

7. *Ex corde ejicias;* the reading *corde ejicias* is put forward by Donatus as superior to *animo amoveas*, or rather *ex animo amoveas tuo*, which is the one found. Bentley approves of the change. "*Ejicere* majus est quam *amovere*, et corde, aptius quam *animo*." The *tuo* he at once rejects; as also the proposal to make it commence the following line.

11. *Certum 'st;* = *certum est mihi;* "*it is certain to me,*" "*I am resolved.*"

Quid tibi videtur? adeon' ad eum? By. Quidni? nihil ut impetres,
Ut te arbitretur sibi paratum mœchum, si illam duxerit?
Ch. Abin' hinc in malam rem cum suspicione istac, scelus?
Pam. Charinum video: salve. Ch. O salve. Pamphile,
Ad te advenio, spem, salutem, consilium, auxilium expetens.
Pam. Neque pol consili locum habeo, neque ad auxilium copiam.
Sed istuc quidnam 'st? Ch. Hodie uxorem ducis? Pam. Aiunt. Ch. Pamphile,
Si id facis, hodie postremum me vides. Pam. Quid ita? Ch. Hei mihi!
Vereor dicere: huic dic quæso Byrria. By. Ego dicam. Pam. Quid est?
By. Sponsam hic tuam amat. Pam. Næ iste haud mecum sentit: ehodum dic mihi:
Num quidnam amplius tibi cum illa fuit, Charine? Ch. Ah, Pamphile,
Nil. Pam. Quam vellem! Ch. Nunc te per amicitiam, et per amorem obsecro,
Principio ut ne ducas. Pam. Dabo equidem operam. Ch. Sed si id non potest,
Aut tibi nuptiæ hæ sunt cordi. Pam. Cordi? Ch. Saltem aliquot dies
Profer, dum proficiscor aliquo, ne videam. Pam. Audi nunc iam:

---

17. *Abin'* = *abisne.*

In malam rem; a common form of oath among the comic and other poets.

Scelus; put for *scelestе*, "*O wicked fellow*," "*you knave.*"

18. *O salve. Pamphile;* the ordinary reading is *O salve, Pamphile.* "It gives more force and meaning to the sentence if you punctuate, *O salve, Pamphile, ad te advenio.* In pronouncing *Pamphile* the voice is to be raised."—Bentley.

27. Truly this Charinus is comic. He "desires nothing, only Philomela." He even considers this an inducement;—"Pamphilus, if you do, you see *me* for the last time." And here is another comic *item*, "I beseech you, *in the first place*, not to marry her;" she being, for anything Charinus can tell, as dear to Pamphilus as to himself.

Ego, Charine, neutiquam officium liberi esse hominis puto,
Cum is nil mereat, postulare id gratiæ apponi sibi.
Nuptias effugere ego istas malo, quam tu adipiscier.
Ch. Reddidisti animum. Pam. Nunc si quid potes aut tu, aut hic Byrria,
Facite, fingite, invenite, efficite, qui detur tibi:
Ego id agam, qui mihi ne detur. Ch. Sat habeo. Pam. Davom optume
Video, cujus consilio fretus sum. Ch. At tu hercle haud quicquam mihi,
Nisi ea, quæ nil opus sunt sciri: fugin' hinc. By. Ego vero ac lubens.

ACTUS II. SCENA II.

Davus. Charinus. Pamphilus.

Dav. Di boni, boni quid porto! sed ubi inveniam Pamphilum,
Ut metum, in quo nunc est, adimam, atque expleam animum gaudio?
Ch. Lætus est nescio quid. Pam. Nihil est: nondum hæc rescivit mala.
Dav. Quem ego nunc credo, si jam audierit sibi paratas nuptias,—
Ch. Audin' tu illum? Dav. Toto me oppido exanimatum quærere.

---

37. Some have thought it necessary to fix to these words a reference to what Byrria said, in order to dissuade Charinus from addressing Pamphilus; or to his unpalatable information about the marriage. Westerhovius has an ingenious suggestion that Byrria is at this moment whispering some trifle in his master's ear; which he, occupied with more important matters, is unwilling to attend to. But is not the meaning evident? "You are of not the slightest use to me. When I ask you for advice, you only repeat trite things, which I know as well as you do."

5. *Audine*; = *audisne*; the meaning to be conveyed is;—"do you not hear him mentioning the marriage? so that he must be aware of it." Pamphilus had just remarked that he probably was not.

Sed ubi quæram? quo nunc primum intendam? Ch. Cessas alloqui?
Dav. Habeo. Pam. Dave: ades: resiste. Dav. Quis homo 'st, qui me? O Pamphile,
Te ipsum quæro: euge, Charine: ambo opportune: vos volo.
Pam. Dave, perii. Dav. Quin tu hoc audi. Pam. Interii. Dav. Quid timeas scio.
Ch. Mea quidem hercle certe in dubio vita 'st. Dav. Et quid tu, scio.
Pam. Nuptiæ mi. Dav. Etsi scio? Pam. Hodie. Dav. Obtundis, tametsi intelligo?
Id paves, ne ducas tu illam: tu autem, ut ducas. Ch. Rem tenes.
Pam. Istuc ipsum. Dav. Atque istuc ipsum nil pericli est: me vide.
Pam. Obsecro te quam primum hoc me libera miserum metu. Dav. Hem!
Libero: tibi uxorem non dat jam Chremes. Pam. Qui scis? Dav. Scies.

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6. *Intendam; i. e. intendam cursum: cursum* is generally inserted. *Intendam iter* is also found. Cicero uses the verb in its absolute sense, as in the text.

7. *Habeo; abeo* is the more genuine reading apparently; though both are to be found. The meaning will be much the same in either case. Davus continues his former soliloquy. He finally decides in what direction he had best proceed, so exclaims "I have it;" or "I am off this way;" according to which reading you take.

9. *Interii;* "This word Donatus well ascribes to Charinus."—Faernus. "Verily? Donatus well ascribes it, according to your judgment, etc.? But all the manuscripts ascribe it to Pamphilus, not to Charinus; moreover it would have been absurd to have given the precedence to Charinus either in love or in fear. It would be absurd too, that Davus should say *Quid timeas scio* to Charinus, before saying it to his master's son, Pamphilus, &c."—Bentley.

The argument from the manuscripts is quite decisive; but it does not seem to be material, from internal evidence, who says the word. There would be nothing so very absurd either way.

10. *Dubio;* Comic element taken up. Charinus, wishing to do the miserable before Davus, again hints at his probably hanging himself.

11. *Hodie;* as if he said "yes, I know you know they are fixed for me; but they are fixed for this very day: which you probably dont know."

12. *Tu; i. e.* you, Charinus.

Paves ne ducas, "you Pamphilus fear lest you should marry her; you, Charinus, *ut* (= ne non) *ducas,* lest you may not."

Tuus pater me modo prehendit: ait tibi uxorem dare sese
Hodie; item alia multa, quæ nunc non est narrandi locus.
Continuo ad te properans percurro ad forum, ut dicam tibi hæc.
Ubi te non invenio ibi, escendo in quendam excelsum locum.
Circumspicio; nusquam: ibi forte hujus video Byrriam.
Rogo: negat vidisse: mihi molestum: quid agam, cogito.
Redeunti interea ex ipsa re mi incidit suspicio: hem,
Paululum opsoni: ipsus tristis: de improviso nuptiæ:
Non cohærent. Pam. Quorsum nam istuc? Dav. Ego me continuo ad Chremem.
Cum illo advenio: solitudo ante ostium: jam id gaudeo.
Ch. Recte dicis. Pam. Perge. Dav. Maneo: interea introire neminem
Video, exire neminem: matronam nullam in ædibus,
Nil ornati, nil tumulti: accessi: intro aspexi. Pam. Scio.
Magnum signum. Dav. Num videntur convenire hæc nuptiis?
Pam. Non, opinor, Dave. Dav. Opinor, narras? non recte accipis.
Certa res est: etiam puerum inde abiens conspexi Chremi
Olera ac pisciculos minutos ferre obolo in cœnam seni.
Ch. Liberatus sum hodie, Dave, tua opera. Dav. Ac nullus quidem.

---

17. *Item alia multa; i. e.* the mill, and such like. These things seem to remain unpleasantly vivid in the mind of Davus. There seems to lurk in his words here a sort of embittered drollery; as in his previous remarks to Simo himself; "imo callide. Ita aperte ipsam rem modo locutus; nil circuitione usus es." Act 1, Sc. 2, 31, 32.

20. *Hujus; i. e. servum hujus;* the *servum* is generally omitted. See notes on the "Inscriptio."

23. *Opsoni; opsonium* is whatever serves for the meal, exclusive of bread and wine; not merely fish. The word of course is Greek. *ὄψον* is used for fish alone.—Farnabius.

Ipsus; old form of *ipse.*

24. *Ad Chremem; "to the house of Chremes,"* so, *apud me, "at my house;* as the French have it, '*chez moi.*'"

32. *Obolo;* a small brass coin, one sixth of the drachma, which last equalled in our money seven pence three farthings.

33. *Nullus; i. e. nullus liberatus es; "you are no liberated person."*

Ch. Quid ita? nempe huic prorsus illam non dat. Dav. Ridiculum caput!
Quasi necesse sit, si huic non dat, te illam uxorem ducere:
Nisi vides, nisi senis amicos oras, ambis. Ch. Bene mones.
Ibo: etsi hercle sæpe jam me spes hæc frustrata 'st. Vale.

ACTUS II. SCENA III.

Pamphilus. Davus.

Pam. Quid igitur sibi volt pater? cur simulat? Dav. Ego dicam tibi.
Si id suscenseat nunc, quia non det tibi uxorem Chremes,
Ipsus sibi esse injurius videatur: neque id injuria:
Prius, quam tuum, ut sese habeat, animum ad nuptias perspexerit.
Sed si tu negaris ducere, ibi culpam in te transferet:
Tum illæ turbæ fient. Pam. Quidvis patiar. Dav. Pater est, Pamphile.
Difficile 'st: tum hæc sola 'st mulier: dictum ac factum invenerit

36. *Ambis; ambio* is to go round the city canvassing for votes, and to ingratiate yourself with your electors. Hence it comes to mean, "to seek anything earnestly and diligently."

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1. *sibi volt;* "what is he wishing for himself;" or as we should say, "what is he after."

2. *Suscenseat; suscenseo* is to give vent to a muttered dissatisfaction at the decision which you cannot escape from, or countermand.—Ruhnken.

4. *Ut sese habeat* "*how it is disposed;*" is in this place, as we see from the context, "*how ill-disposed it is.*" If he knew that Pamphilus objected to the marriage, he would no longer feel himself to be injuring him, by his failing to bring it about.

6. *Illæ turbæ;* "*those quarrels* that usually result upon the disagreement of a father and son; of which we are continually having instances."

Quidvis patiar; "will undergo what you please;" *i. e.* not any thing Davus may think fit to enjoin; but, as we use "anything you like," in the sense of "anything whatsoever."

Another reading is "*quid vis patiar?*" =*quid vis, ut patiar?* "what are you willing for me to undergo?" but the one in the text is decidedly preferable. Bentley gives our reading with no remark.

7. *Dictum ac factum;* the corresponding Latin phrase for the English one, "no

Aliquam causam, quamobrem eiciat oppido. **Pam.** Eiciat?
Dav. Cito.
Pam. Cedo igitur quid faciam, Dave? **Dav.** Dic te ductu-
rum. **Pam.** Hem! **Dav.** Quid est?
Pam. Egon' dicam? **Dav.** Cur non? **Pam.** Nunquam
faciam. **Dav.** Ne nega.
Pam. Suadere noli. **Dav.** Ex ea re quid fiat, vide.
Pam. Ut ab illa excludar, huc concludar. **Dav.** Non ita 'st.
Nempe hoc sic esse opinor: dicturum patrem,
Ducas volo hodie uxorem: tu, ducam, inquies:
Cedo quid jurgabit tecum? hic reddes omnia,
Quæ nunc sunt certa ei consilia, incerta ut sient,
Sine omni periclo: nam hoc haud dubium 'st, quin Chremes
Tibi non det gnatam: nec tu ea causa minueris
Hæc, quæ facis, ne is mutet suam sententiam.
Patri dic velle: ut, cum velit, tibi jure irasci non queat.
Nam, quod tu speres, propulsabo facile; Uxorem his moribus
Dabit nemo: inveniet inopem potius, quam te corrumpi sinat.
Sed si te æquo animo ferre accipiet, negligentem feceris:
Alia otiosus quæret: interea aliquid acciderit boni.

---

sooner said than done." It may be found in Heaut. v. 1, 31, in the still more abbreviated form of "*dictum factum.*" In the Greek we have *ἅμα ἔπος, ἅμα ἔργον*, and *λεχθὲν καὶ πραχθέν.*

8. *Eiciat;* a trisyllabic form of *ejiciat;* as also Virgil, Ecl. III. 96,

A flumine reice capellas.

i. e. ejice.

11. *Suadere noli;* "it is not you who should recommend me not to refuse; but rather I who should recommend you to pay stricter regard to right, than to endeavour to persuade me."

12. *Ab illa; i. e.* from Glycerium.

21. *Uxorem—nemo;* this is what Pamphilus hopes; but Davus proceeds at once to put it to flight, by telling him that Simo will find some inferior woman for him; which doubtless he would be able to do, in spite of the disrepute of his son's conduct.

24. *Alia;* "*other things.*" Bentley grants that *alia* is always found, but adds "rectum tamen est *aliam;*" *i. e.* "*another wife.*" This is doubtless the meaning of the passage, but how Bentley can justify himself in making the alteration I cannot conceive. Let him, if he likes tell us what Terence *ought* to have written; but nothing more. The critic is too magnanimous: because Terence *ought* to have written such and such, he should not conclude he did write it.

Pam. Itan' credis? Dav. Haud dubium id quidem 'st. Pam. Vide quo me inducas. Dav. Quin taces!
Pam. Dicam: puerum autem ne resciscat mi esse ex illa, cautio est:
Nam pollicitus sum suscepturum. Dav. O facinus audax! Pam. Hanc fidem
Sibi me obsecravit, qui se sciret non desertum iri, ut darem.
Dav. Curabitur: sed pater adest: cave, te esse tristem sentiat.

ACTUS II. SCENA IV.

Simo. Davus. Pamphilus.

Sim. Reviso quid agant, aut quid captent consili.
Dav. Hic nunc non dubitat, quin te ducturum neges.
Venit meditatus alicunde ex solo loco:
Orationem sperat invenisse se,
Qui differat te: proin tu fac apud te ut sies.
Pam. Modo ut possim, Dave. Dav. Crede inquam hoc mihi, Pamphile,
Nunquam hodie tecum commutaturum patrem
Unum esse verbum, si te dices ducere.

25. *Haud dubium id quidem 'st; "there can be no doubt about it."*

Quin; in its original sense, according to its composition, quî non: "*why* don't you cease talking."

26. *Puerum; "a child,"* the word is used for boy or girl, as is evident from this passage; for the child was not yet born.

27. *Suscepturum;* the child, as soon as the mother had given birth to it, was laid on the earth; and the father was at liberty to cast it off if he preferred. If he did prefer, the child was destroyed. This was in "the good old times."

Facinus; facinus must not be allowed to lose the notion of guilt, which is always attached to it. It lurks here in the fact that this action was an open persistance in a course which was contrary to the lawful will of his father.

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1. *Reviso;* a thought of Simo's. *Video* is *to see; viso, to go to see; reviso, to go back to see;* which gives us the exact meaning we want;—"*I am come back to see what they are about.*"

2. *Quin te ducturum neges; "but that you will refuse to marry her;"* literally, "*but that you will deny that you are about to marry her.*"

5. *Tu fac apud te ut sies; "you take care to preserve your self-possession,"* literally, "*do you act that you be with yourself.*"

ACTUS II. SCENA V.

BYRRIA. SIMO. DAVUS. PAMPHILUS.

BY. Herus me, relictis rebus, jussit Pamphilum
Hodie observare, ut, quid ageret de nuptiis,
Scirem: id propterea nunc hunc venientem sequor.
Ipsum adeo præsto video cum Davo: hoc agam.
SIM. Utrumque adesse video. DAV. Hem! serva. SIM. Pamphile.
DAV. Quasi de improviso respice ad eum. PAM. Ehem pater.
DAV. Probe. SIM. Hodie uxorem ducas, ut dixi, volo.
BY. Nunc nostræ timeo parti, quid hic respondeat.
PAM. Neque istic, neque alibi tibi erit usquam in me mora. BY. Hem!
DAV. Obmutuit. BY. Quid dixit? SIM. Facis ut te decet,
Cum istuc, quod postulo, impetro cum gratia.
DAV. Sum verus? BY. Herus, quantum audio, uxore excidit.
SIM. I nunc ïam intro; ne in mora, cum opus sit, sies.
PAM. Eo. BY. Nullane in re esse cuiquam homini fidem?
Verum illud verbum 'st, volgo quod dici solet,
Omnes sibi esse melius malle, quam alteri.

---

3. *Scirem;* "the reading of all the books for these two lines, was:

Ut, quid ageret de nuptiis,
Scirem id, propterea.......

In this reading, it is easy to see, the sense is mutilated: the alteration in the text is a correction, rather than a variation." Bentley.

Hunc; i. e. Simo. Byrria follows Simo; this being a very likely way of finding Pamphilus.

4. *Adeo; "accordingly;" i. e.* just as I had expected; just as I calculated.

Ipsum; i. e. Pamphilus; the *very* man I am seeking.

Hoc agam; the cry of the priest or herald, to obtain attention, was "*hoc age.*"

5. *Serva; "be on your guard;" "look out.*" This is the same injunction as before "*fac apud te ut sies.*"

7. *Ducas; i. e. ut ducas.*

9. *Tibi erit; "shall there be to you;" "shall you find.*"

12. *Excidit; "has fallen from;" "has lost.*"

16. *Melius malle;* a sort of double comparative. The whole line has been variously arranged; generally we find it, *omnes sibi malle melius esse, quam alteri;*

Ego illam vidi: virginem forma bona
Memini videre: quo æquior sum Pamphilo,
Si se illam in somnis, quam illum, amplecti maluit.
Renuntiabo, ut pro hoc malo mihi det malum.

ACTUS II. SCENA VI.

Davus. Simo.

Dav. Hic nunc me credit aliquam sibi fallaciam
Portare, et ea me hic restitisse gratia.
Sim. Quid Davus narrat? Dav. Æque quicquam nunc quidem.
Sim. Nilne? hem! Dav. Nil prorsus. Sim. Atqui expectabam quidem.
Dav. Præter spem evenit: sentio: hoc male habet virum.
Sim. Potin' es mihi verum dicere? Dav. Nihil facilius.

---

two notable manuscripts have it *omnes sibi esse melius malle, quam alteri;* but Bentley proposes, in accordance with the analogy of the comic usage in other places (see Adel. 1, 1, 9.), to change *malle* into *mavelle;* which suggestion seems well worthy of consideration.

17. *Ego illam, &c.; "I saw her: I remember that I saw a Virgin of fair form."* This is Reinhardt's reading. If we omit the colon, and insert it after *virginem,* (the genuine reading apparently), we are no clearer: but surely such a reason as this will not stand. "Read

Ego, cum illam vidi, virginem forma bona
Memini videre;

then the apposition will cease to be a laboured one;" or to give Bentley's own words, TUM DE DISTINCTIONE NON LABORANDUM ERIT.

19. *Quam; i. e. magis quam, magis* being understood in *maluit.*

illum; i. e. Charinus.

3. *Æque quicquam nunc quidem; "nothing at all;"* literally, *"equally anything now indeed,"* that is no one thing rather than another; one thing just as much as another; and so nothing at all. Perizonius explains the meaning by a paraphrase still more abstruse, "nunc quidem æque quicquam narro ac narro tunc cum nihil narro," *i. e.* "now indeed I relate anything just as I relate, then when I relate nothing."

5. *Præter spem; "contrary to* HIS *expectation;"* alluding exultingly to the success of his scheming.

Virum; vir (*ις, ινος* strength) is "the higher man," the man elevated to the dignity of a moral being, in accordance with its derivation; corresponding to *αvηρ.* It is used here in an ironical sense. The ordinary human being is *homo* (humus, the ground), the creature made of earth; corresponding to *αvθρωπος,* from *ἄνω, up, τρέπω, to turn, ὤψ, the countenance;* the distinguishing characteristic of the animal, as compared with other animals.

6. *Potin' es = potisne es = potesne.*

Sim. Num illi molestæ quippiam hæc sunt nuptiæ,
Propter hospitaï hujusce consuetudinem?
Dav. Nihil hercle: aut, si adeo, bidui est aut tridui
Hæc sollicitudo: nosti? deinde desinet.
Etenim ipsus eam rem recta reputavit via.
Sim. Laudo. Dav. Dum licitum est ei, dumque ætas tulit,
Amavit: tum id clam; cavit, ne unquam infamiæ
Ea res sibi esset, ut virum fortem decet:
Nunc uxore opus est: animum ad uxorem appulit.
Sim. Subtristis visus 'st esse aliquantillum mihi.
Dav. Nihil propter hanc rem: sed est, quod succenset tibi.
Sim. Quidnam 'st? Dav. Puerile 'st. Sim. Quid est?
    Dav. Nihil. Sim. Quin dic, quid est.
Dav. Ait nimium parce facere sumtum. Sim. Mene? Dav. Te.
Vix, inquit, drachmis est opsonatum decem:
Num filio videtur uxorem dare?
Quem, inquit, vocabo ad cœnam meorum æqualium
Potissimum nunc? et, quod dicendum hic siet,
Tu quoque perparce nimium: non laudo. Sim. Tace.
Dav. Commovi. Sim. Ego, istæc recte ut fiant, videro.

10. *Nosti* = *novisti*, as a present; see page 3, line 10.

11. The line in the text is Bentley's alteration. It appears that the verse is found very differently in different copies; the ordinary reading being,

> *Etinim ipsus secum eam rem recta*
> *reputavit via;*

Bentley, after shewing how many changes have been made in the position of *secum*, adds, "nos hinc tollimus illud *secum*, quod, ut vides, toties locum mutat; magnum suppositionis signum."

14. *Infamiæ sibi esset;* "for a disgrace to him;" *sum* with a double dative.

15. *Virum fortem;* literally, "*a brave man,*" *i. e.* "*a true man.*"

17. *Est, quod;* = *est aliquid, propter quod.*

20. *Opsonatum; opsonor,* to provide food; see page 24; line 23.

Drachmis decem; "*ten drachmæ,*" or *6s. 5½d.*

23. *Potissimum;* used adverbially.

Quod dic., &c.; "and what must be said here? I cannot deny it. I must say I agree with him; you really are too parsimonious; I cannot praise you for it." A more literal rendering will be found in the translation.

Here Davus has him on the hip. The old man has the worst of it decidedly; and evidently writhes under the infliction. The next remark, *tace*, hints as much. Then follows *ego, istæc recte ut fiant, videro*, to Davus; after which he utters the other two lines inwardly.

Quid hoc rei est? quid hic volt veterator sibi?
Nam si hic mali est quicquam, illic huic rei est caput.

ACTUS III. SCENA I.

Mysis. Simo. Davus. Lesbia. Glycerium.

My. Ita pol quidem res est, ut dixti, Lesbia:
Fidelem haud ferme mulieri invenias virum.
Sim. Ab Andria 'st ancilla hæc: quid narras? Dav. Ita 'st.
My. Sed hic Pamphilus. Sim. Quid dicit? My. Firmavit fidem. Sim. Hem.
Dav. Utinam aut hic surdus, aut hæc muta facta sit.
My. Nam quod peperisset, jussit tolli. Sim. O Jupite!
Quid ego audio? actum 'st, siquidem hæc vera prædicat.
Les. Bonum ingenium narras adulescentis. My. Optumum.
Sed sequere me intro, ne in mora illi sis. Les. Sequor.
Dav. Quod remedium nunc huic malo inveniam? Sim. Quid hoc?
Adeone est demens? ex peregrina? jam scio, ah!
Vix tandem sensi stolidus. Dav. Quid hic sensisse ait?

---

27. *Nam si, &c.; "for if here there is any evil, there lies the source of this thing."* This rendering is literal but inadequate. *Nam* does not so much mean "*for,*" as "*verily;*" taking up the argument: *illic* = "*in him.*" So we render freely, "*verily, if there is anything evil in the matter, that fellow is safe to be at the bottom of it.*"

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1. *Dixti;* = *dixisti. Dixisti* is also occasionally found in this place; and Bentley adopts it in his edition.

2. *Ferme; "for the most part;" haud ferme, "not often;" haud* implying the difficulty and yet the possibility; being a qualified *non.*

3. Sim. *Ab Andria 'st ancilla hæc: quid narras?* Dav. *Ita 'st;* "Ita omnes scripti editique. Ego vero sic verba distribuo:—

Sim. *Ab Andria est ancilla hæc.* Dav. *Quid narras?*

Si. *Itast.*

Quid narras Davi verba sunt, non interogantis, sed admirantis et quasi negantis, vix gravate consedentis....... *Itast* Simonis sunt, rem confirmantis."

It is worth the reader's while to read through this, if only to observe the antithesis of *omnes scripti editique* with *ego vero: ego,*—to wit, Bentley.

9. *In mora;* found in a sense very nearly similar, Act ii. 5, 13.

Sim. Hæc primum affertur jam mihi ab hoc fallacia
Hanc simulant parere, quo Chremetem absterreant.
Gly. Juno Lucina fer opem, serva me, obsecro.
Sim. Hui, tam cito? ridiculum: postquam ante ostium
Me audivit stare, approperat: non sat commode
Divisa sunt temporibus tibi, Dave, hæc. Dav. Mihin'?
Sim. Num immemores discipuli? Dav. Ego quid narres
nescio.
Sim. Hiccine me si imparatum in veris nuptiis
Adortus esset, quos me ludos redderet?
Nunc hujus periclo fit, ego in portu navigo.

ACTUS III. SCENA II.

Lesbia. Simo. Davus.

Les. Adhuc, Archylis, quæ adsolent quæque oportet
Signa esse ad salutem, omnia huic esse video.
Nunc primum fac istæc lavet: post deinde,

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14. *Quo Chremetem absterreant.* If Pamphilus has a child by a strange woman, a foreigner, it must inevitably result that Chremes discard him. For it was a law in Athens that a man marry "one legitimate wife, and that one a citizen." So at Rome marriage with foreigners was prohibited. Consequently if Davus and Pamphilus can spread the report of such a catastrophe, Chremes will look upon the latter as reprobate, and deny his daughter. Accordingly the wily old fellow suspects some such contrivance.

The suddenness of the event which now immediately comes about, confirms him in his opinion: and quite naturally. The scene is rather vague. Simo appears to have come with Davus, or followed by Davus, to the house of Glycerium. The conversation takes place, not in the house, or how could the maid be said to be *ab Andria?* but as Simo says, *ante ostium.*

15. *Fer opem, serva me;* Juno Lucina presided over child-birth, or bringing of mortals to the light (*lux*); hence the name. Diana performed similar kind offices "puellis laborantibus," as we find in Horace. Juna was also called Pronuba, as presiding over nuptials.

21. *Quos me ludos; quos mihi ludos* is the reading found. "Read *quos* ME *ludos rederet;* as often in Plautus. I do not think *reddere mihi ludos* can be called Latin."—Bentley.

The literal meaning shows the true construction also, "to make me a subject of sport."

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3. *Lavet; i. e. ut lavet:* it was a custom for the Greek women to take a bath after child-birth.

Quod jussi ei dari bibere, et quantum imperavi,
Date: mox ego huc revertor. 5
Per ecastor scitus puer est natus Pamphilo.
Deos quæso, ut sit superstes, quandoquidem ipse 'st ingenio bono;
Cumque huic est veritus optumæ adulescenti facere injuriam.
Sim. Vel hoc quis non credat, qui te norit, abs te esse ortum? Dav. Quidnam id est?
Sim. Non imperabat coram, quid opus facto esset puerperæ: 10
Sed postquam egressa 'st, illis, quæ sunt intus, clamat de via.
O Dave, itan' contemnor abs te? aut itane tandem idoneus
Tibi videor esse, quem tam aperte fallere incipias dolis?
Saltem accurate: ut metui videar certe, si resciverim.
Dav. Certe hercle nunc hic se ipsus fallit, haud ego. Sim. Edixin' tibi, 15
Interminatus sum, ne faceres? num veritus 's? quid retulit?
Credon' tibi hoc nunc, peperisse hanc e Pamphilo?
Dav. Teneo, quid erret: et quid agam habeo. Sim. Quid taces?

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6. *Per ecastor scitus puer; i. e. ecastor, perscitus puer;* and *ecastor* is for *en! Castor;* as *edopol* for *en! Deus Pollux.* The custom of swearing by Castor was a common one with the Greek women, as we noticed in Act I.

7. *Ipse; i. e.* Pamphilus. The introduction of Pamphilus is abrupt, but it seems unnecessary to refer the *ut sit superstes* to him, with Ruhnken.

8. *Injuriam.* Upon this the old midwife makes her departure, having made a very characteristic and excellent speech; though, as Simo says, in point of time, rather unnaturally; for she delivers it to the servants within, after she has left the house. It is very certain that if she was like all other midwives, she would have said every word more than once before she got outside.

10. *Quid opus esset facto = quid faciendum esset; "what was needful should be done;" "what had to be done."*

13. *Quem tam aperte; "whom you should begin to deceive by guile in such an open manner;" that is, "that you should begin to deceive me by guile, etc."*

14. *Metui videar; i. e.* don't do it so very openly; seem as if you had some little fear of what might result upon my finding it out.

16. *Interminatus sum, ne faceres; "did I not threaten you, that you should not do it?" i. e.* to keep you from doing it; did I not tell you what the consequences would be, if you did.

Bentley omits the *ne* in *edixin'* in the previous line, and the note of interrogation after *faceres.*

18. *Teneo quid erret; "I perceive where he errs, and see what to do;"* literally, "I hold the thing, as to which thing he errs." The first *quid* is governed by *secundum* understood; the second is accusative after *agam;* the Latin filled in would be, *teneo*

Dav. Quid credas? quasi non tibi renunciata sint hæc, sic fore.
Sim. Min' quisquam? Dav. Eho an tute intellexti hoc assimulari? Sim. Irrideor.
Dav. Renunciatum 'st: nam qui tibi isthæc incidit suspicio?
Sim. Qui? quia te noram. Dav. Quasi tu dicas, factum id consilio meo.
Sim. Certe enim scio. Dav. Non satis me pernosti etiam, qualis sim, Simo.
Sim. Egone te? Dav. Sed, si quid narrare occœpi, continuo dari
Tibi verba censes falso: itaque hercle nil jam muttire audeo.
Sim. Hoc ego scio unum, neminem peperisse hic. Dav. Intellexti.
Sed nihilo secius mox puerum huc deferent ante ostium.
Id ego jam nunc tibi, here, renuncio futurum, ut sis sciens.
Ne tu hoc posterius dicas Davi factum consilio aut dolis.
Prorsus a me opinionem hanc tuam esse ego amotam volo.
Sim. Unde id scis? Dav. Audivi, et credo: multa concurrunt simul,
Qui conjecturam hanc nunc facio: jam primum hæc se e Pamphilo
Gravidam dixit esse: inventum est falsum: nunc, postquam videt

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illud secundum quid erret; et habeo illud quid agam.

19. *Quid credas;* "*what would you believe.*" Simo's last remark was *credone,* "*am I to believe.*"

23. *Etiam;* for *etiamnum*, or *adhuc;* "*as yet.*" See above i. 1, 89. Ruhnken.

Simo; this is pathos! Davus is touched with the ingratitude of Simo, and his insensibility to his, Davus's, attachment to him. We are strongly reminded of the kneeling Iago in Othello.

24. *Egone te;* Simo seems obtuse: he does not even yet see the thing in the true light:—"I do not know you?" He appears to mistake Davus. So little has he suspected this fount of sympathy, which wells up from the overflowing breast of his servant.

25. *muttire;* is to utter that elementary sound *mu*, which is formed by opening the lips.

26. *Intellexti;* = *intellexisti.*

30. *Prorsus;* = *omnino.* Donatus.

Nuptias domi apparari, missa 'st ancilla illico
Obstetricem arcessitum ad eam, et puerum ut afferret simul.
Hoc ni fit, tu puerum ut videas, nil moventur nuptiæ.
Sim. Quid ais? ubi intellexeras
Id consilium capere, cur non dixti extemplo Pamphilo?
Dav. Quis igitur eum ab illa abstraxit, nisi ego? nam omnes
nos quidem
Scimus, quam misere hanc amarit: nunc sibi uxorem expetit.
Postremo id mihi da negoti: tu tamen idem has nuptias.
Perge facere ita, ut facis: et id spero adjuturos Deos.
Sim. Immo abi intro: ibi me opperire, et, quod parato opus
est, para.
Non impulit me, hæc nunc omnino ut crederem:
Atque haud scio, an quæ dixit sint vera omnia:
Sed parvi pendo: illud mi multo maxumum 'st,
Quod mihi pollicitus 'st ipse gnatus: nunc Chremen
Conveniam: orabo gnato uxorem: id si impetro,
Quid alias malim, quam hodie, has fieri nuptias?
Nam gnatus quod pollicitus 'st, haud dubium 'st mihi,

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34. *Nuptias domi apparari;* here he tortures the old gentleman again.

35. *Obstetricem:* accusative, governed by the supine active *arcessitum*.

38. *Dixti:* is the abbreviated second person singular, perfect, for *dixisti;* of which we have already had several instances.

40. *Hanc; i. e.* Glycerium; *misere* being used in consequence of the hostile light in which Davus is supposed to be regarding the amour; "*to such a pitable degraded extent,*" "*so desperately.*" Though this sense of *misere* is clear enough, the use of the word has given rise to another reading, which refers *hanc* to the daughter of Chremes; in which case *misere* is used to imply the poverty and lamentable deficiency of true affection shown by Pamphilus towards that young lady.

43. *Intro;* this evidently does not mean "go within the house of Glycerium," but "go within my house." It would seem as though the scenery and arrangements of the stage were more regarded here than the genuine city of Athens, and unity of place.

Opperire; opperior opperiris, or *ire.* The word here is not the second person singular indicative, but imperative.

Parato = *paratu,* supine.

45. *Haud scio;* "*I do not feel quite certain;*" *haud,* as before observed, is a qualified *noun.*

46. *Parvi pendo;* "*I care very little about it;*" literally "*I weigh it at little.*"

48. *Conveniam;* "*I will go and see,*" is a very good translation; "I will come to, and talk together with him."

49. *Quid alias;* = *quid aliud tempus,* "*what other time than to day need I desire for celebrating the marriage.*" Bentley reads *quando* for *quid.*

Si nolit, quin eum merito possim cogere.
Atque adeo in ipso tempore eccum ipsum Chremen.

ACTUS III. SCENA III.

SIMO. CHREMES.

SIM. Jubeo Chremetem. CH. O! te ipsum quærebam. SIM. Et ego te. CH. Optato advenis.
Aliquot me adierunt, ex te auditum qui aibant, hodie filiam
Meam nubere tuo gnato: id viso, tun', an illi insaniant.
SIM. Ausculta paucis: et, quid te ego velim, et, quod tu quæris, scies.
CH. Ausculto: loquere quid velis.
SIM. Per te ego Deos oro, et nostram amicitiam, Chreme,
Quæ incepta a parvis cum ætate accrevit simul,
Perque unicam gnatam tuam, et gnatum meum,
Cujus tibi potestas summa servandi datur,
Ut me adjuves in hac re: atque ita uti nuptiæ
Fuerant futuræ, fiant. CH. Ah, ne me obsecra:
Quasi hoc te orando a me impetrare oporteat.
Alium esse censes nunc me, atque olim, cum dabam?

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52. *In ipso tempore; "at the very minute," "in the nick of time."*

Certainly it cannot but be remarked how all the characters appear just in the nick of time.

1. *Jubeo Chremetem; "I bid Chremes good day." Jubeo* in the sense of *volo* exactly corresponds with the English idium, "I bid."
Optato; i. e. optato tempore.

2. *Adierunt, "were present;" "were with me a little time ago;" "have just left me."* Donatus says that an unwished for presence is implied.

3. *Viso; "I am come to see about." Viso* is "to come or go to see."
4. *Ausculta paucis: et;* this reading I suppose is Reinhardt's own. The genuine reading is
Ausculta: paucis et quid ego te velim, et tu quod quæris scies;
for which Bentley reads
Ausculta: paucis et quid te ego velim et quod tu quæris scies;
the latter part of which Reinhardt adopts.
10. *Ita uti;* literally, "and (that) *so as* the nuptials were about to be, they may be."
13. *Alium atque; "another than."*
Dabam; "I was giving;" "I was willing to give."

Si in rem 'st utrique ut fiant, arcessi jube;
Sed si ex ea re plus mali 'st quam commodi
Utrique, id oro te, in commune ut consulas,
Quasi illa tua sit, Pamphilique ego sim pater.
SIM. Immo ita volo, itaque postulo, ut fiat, Chreme:
Neque postulem abs te, ni ipsa res moneat. CH. Quid est?
SIM. Iræ sunt inter Glycerium et gnatum. CH. Audio.
SIM. Ita magnæ, ut sperem, posse avelli. CH. Fabulæ.
SIM. Profecto sic est. CH. Sic hercle, ut dicam tibi:
Amantium iræ, amoris integratio. SIM. Hem!
Id te oro, ut ante eamus: dum tempus datur,
Dumque ejus lubido occlusa 'st contumeliis,
Prius quam harum scelera et lacrumæ confictæ dolis
Redducunt animum ægrotum ad misericordiam,
Uxorem demus: spero consuetudine et
Conjugio liberali devinctum, Chreme,
Dein facile ex illis sese emersurum malis.
CH. Tibi ita hoc videtur: at ego non posse arbitror
Neque illum hanc perpetuo habere, neque me perpeti.
SIM. Qui scis ergo istuc, nisi periclum feceris?
CH. At istuc periclum in filia fieri, grave est.
SIM. Nempe incommoditas denique huc omnis redit:
Si eveniat, quod Di prohibeant, discessio.
At si corrigitur, quot commoditates vide:

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14. *Arcessi;* the genuine reading is the old form *accersi*, which should on all accounts be retained.

15. *Est;* "*is;*" "will arise."

16. *Id oro te;* verbs of asking, govern two accusative cases.

20. *Iræ;* "*a quarrel.*"

24. *Ut ante eamus;* "*that we go before,*" "*that we anticipate,*" any such renewal of love, by giving him a wife.

31. *At ego—perpeti;* "*I do not think it is or can be, either that he should remain constant to her, or that I could stand it if he did not.*"

A father had power to take away his daughter, if he thought she was slighted or abused, or for any other sufficient reason. This explains what Chremes says, *neque me perpeti;* that if he found him inconstant, he foresaw that he should have to take her away.

Non—neque, is a double negative, after the Greek.

32. *Habere hanc perpetuo;* "*to hold her constantly;*" "*to remain constant to her.*"

36. *Si eveniat;* "*if it take place,*" that is, "*that it should take place.*"

Principio, amico filium restitueris:
Tibi generum firmum, et filiæ invenias virum.
Ch. Quid istic? si ita istuc animum induxti esse utile,
Nolo tibi ullum commodum in me claudier.
Sim. Merito te semper maxumi feci, Chreme.
Ch. Sed quid ais? Sim. Quid? Ch. Qui scis eos nunc discordare inter se?
Sim. Ipsus mihi Davos, qui intumus 'st eorum consiliis, dixit:
Et is mihi suadet, nuptias, quantum queam, ut maturem.
Num censes faceret, filium nisi sciret eadem hæc velle?
Tute adeo jam ejus verba audies: heus, evocate huc Davom.
Atque eccum: video ipsum foras exire.

ACTÚS III. SCENA IV.

Davus. Simo. Chremes.

Dav. Ad te ibam. Sim. Quidnam est?
Dav. Cur uxor non arcessitur? jam advesperascit. Sim. Audin' tu illum?
Ego dudum non nil veritus sum abs te, Dave, ne faceres idem,

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41. *In me claudier;* "the meaning is sufficiently evident; but why we should have such a construction as *in me claudier*, no one as yet has explained. Similarly Eun. I. 2, 84.

Nuncubi meam
Benignitatem sensisti in te Claudier.

I would read *inter Claudier* in both places."—Bentley.

The meaning of the passage is, "*I do not wish that any advantage to you should be lost through me;*" literally, "*should be shut in me.*"

42. *Merito te semper maxumi feci;* "*deservedly have I ever held you in the highest estimation;*" literally, "ever made you of the highest price (maximi pretii)."

43. Sim. *Quid; i. e.* either *secundum quid*, or *quid ais.*

48. *Eccum; i. e. ecce eum.*

1. *Advesperascit;* the bride was escorted to the house of her husband in the evening.

2. *Audin' tu illum;* "this verse has long troubled the interpreters, even since Erasmus, and the interpreters have long troubled this verse. I guarantee however that the matter shall be set at rest for the future. Take away that addition *tu illum*, etc."—Bentley.

Here again is Bentley's very conclusive argument of *tolle illud.* If these words *tu illum* are not genuine, can any one give a reason for their insertion?

The words *audin' tu illum* are addressed to Chremes. Where is the difficulty? Davus comes up and asks the question about the marriage, and Simo turns to Chremes and says, "do you hear him?"

Quod volgus servorum solet, dolis ut me deluderes:
Propterea quod amat filius. Dav. Egon' istuc facerem? Sim. Credidi:
Idque adeo metuens vos celavi, quod nunc dicam. Dav. Quid? Sim. Scies:
Nam propemodum habeo jam fidem. Dav. Tandem cognosti qui siem?
Sim. Non fuerant nuptiæ futuræ. Dav. Quid? non? Sim. Sed ea gratia
Simulavi, vos ut pertentarem. Dav. Quid ais? Sim. Sic res est. Dav. Vide,
Nunquam istuc ego quivi intelligere: vah! consilium callidum.
Sim. Hoc audi: ut hinc te introire jussi, opportune hic fit mi obviam. Dav. Hem!
Numnam periimus? Sim. Narro huic, quæ tu dudum narrasti mihi.
Dav. Quidnam audiam? Sim. Gnatam ut det oro, vixque id exoro. Dav. Occidi. Sim. Hem!
Quid dixisti? Dav. Optume inquam factum! Sim. Nunc per hunc nulla 'st mora.
Ch. Domum modo ibo: ut apparetur, dicam: atque huc renuntio.
Sim. Nunc te oro, Dave, quoniam solus mi effecisti has nuptias.

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6. *Vos celari*; "*I concealed from you,*" verbs of concealing govern two accusative cases. The full sentence is *vos illud celavi, quod etc.*

8. *Sed simulavi*; "*no; but I pretended they were;*" *sed* has an elliptical sense, like γαρ in Greek.

9. *Quid ais*; the attitude of Davus is that of delighted surprise.

11. *Fit mi obviam*; "*makes himself in the way of me,*" i. e. "*comes to meet me.*"

13. *Quidnam audiam*; "*what shall I hear;*" i. e. "*what have I yet to hear.*" The common reading is *audio*; on which Bentley remarks, "Donatus on this passage observes that *audiam* is also found. Moreover that Menander's phrase is τί δήποτ' ἀκούσω; the future is the true reading."

Oro; to beg for; *exoro*, to obtain by begging for.

Id; "*it,*" i. e. "*my request.*"

14. *Optume inquam factum*; it has been said that Davus intends, by *optume*, to echo the word *occidi*, which he previously uttered: but I confess the echo reaches me but faintly.

Dav. Ego vero solus. Sim. Corrigere mi gnatum porro enitere.
Dav. Faciam hercle sedulo. Sim. Potes nunc, dum animus irritatus est.
Dav. Quiescas. Sim. Age igitur, ubi nunc est ipsus? Dav. Mirum, ni domi est.
Sim. Ibo ad eum: atque eadem hæc, quæ tibi dixi, dicam itidem illi. Dav. Nullus sum.
Quid causæ est, quin hinc in pistrinum recta proficiscar via?
Nihil est preci loci relictum; jam perturbavi omnia:
Herum fefelli: in nuptias conjeci herilem filium;
Feci hodie ut fierent, insperante hoc, atque invito Pamphilo: hem,
Astutias! quod si quiessem, nihil evenisset mali.
Sed eccum video ipsum: occidi.
Utinam mihi esset aliquid hic, quo nunc me præcipitem darem.

ACTUS III. SCENA V.

Pamphilus. Davus.

Pam. Ubi illic est scelus, qui me hodie—?.perii: atque hoc confiteor jure

17. *Ego vero solus;* may be a simple statement "*you are right there;*" but I would rather take it as affectation of modesty on the part of Davus.

Enitere; imperative mood, second person, singular, of *enitor,* "*to struggle up an ascent,*" and so metaphorically "to attempt something difficult."

19. *Mirum, ni domi est;* "*wonderful, unless he is at home;*" or, as we say, "*it is a wonder if he is not at home.*"

21. *Quin proficiscar;* "*but that I should go;*" *i.e.* "*to prevent me from going.*"

Recta via; as we say, "*direct.*"

24. *Insperante hoc;* "*beyond his expectation.*"

27. *Aliquid; i. e. aliquid locum.*

Quo; for *a quo,* "*from which;* or perhaps ablative of the instrument, "*by which,* I might precipitate myself."

1. *Qui me;* here are two readings found;—*qui me perdidit?* Dav. *Perii.* Pam. *Atque......;* or *qui me hodie— perii, atque....* Bentley favours the latter, in which *perii* is uttered abruptly by Pamphilus, without the previous sentence being finished. This is Reinhardt's reading also.

Mi obtigisse; quandoquidem tam iners, tam nulli consili sum :
Servon' fortunas meas me commisisse futili?
Ego pretium ob stultitiam fero: sed inultum id nunquam a me auferet.
Dav. Posthac incolumem sat scio fore me, nunc si hoc devito malum.
Pam. Nam quid ego nunc dicam patri? negabon' velle me, modo
Qui sum pollicitus ducere? qua fiducia id facere audeam?
Nec, quid nunc me faciam, scio. **Dav.** Nec me quidem, atque id ago sedulo.
Dicam aliquid me inventurum, ut huic malo aliquam producam moram.
Pam. Oh! **Dav.** Visus sum! **Pam.** Ehodum, bone vir, quid agis? viden' me consiliis tuis
Miserum impeditum esse? **Dav.** At jam expediam. **Pam.** Expedies? **Dav.** Certe, Pamphile.
Pam. Nempe ut modo. **Dav.** Immo melius spero. **Pam.** Oh, tibi ego ut credam, furcifer?

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2. *Tam nulli consili sum; "so of no counsel am I;"* i. e. *"so wanting in management."*

3. *Futili; "that cannot keep a secret intrusted to him."* In the sacred rites performed in the temple of Vesta, a curiously shaped vessel was used, so broad at the mouth and narrow at the bottom, that it would not stand. It was indeed accounted profane to set it down during the performance of the sacrifices; which in all probability gave rise to its being made of such a shape. It was called in consequence, *Vas futile.*

5. *Posthac;* that is to say, "if I only escape this evil, I have good hopes of getting out of any scrape;" for it would be hard to get into a worse.

6. *Negabon' velle me; "shall I deny that I am willing,"* i. e. *"shall I say I will not."*

7. *Qua fiducia; "with what effrontery dare I do that,"* i. e. dare I put on sufficient effrontery to do it: it evidently will need no small amount.

8. *Quid me faciam; me* is the ablative. This same sentence, according to Ruhnken, is found in three forms, *quid de me faciam, quid mihi faciam,* and the one in the text.

Nec me quidem; elliptical. It would be, in full, as in the previous sentence.

Furcifer; a common scurrilous epithet with the comic poets. The *furca* was a collar or fork of wood, put round the necks of slaves; who were obliged to walk through the streets, with their hands fastened to it, when they incurred their master's anger, for some trivial offence.

Tu rem impeditam et perditam restituas? hem! quo fretus sim,
Qui me hodie ex tranquillissima re conjecisti in nuptias.
Annon dixi esse hoc futurum? Dav. Dixti. Pam. Quid meritus 's? Dav. Crucem.
Sed sine paululum ad me redeam: jam aliquid dispiciam. Pam. Hei mihi!
Cum non habeo spatium, ut de te sumam supplicium, ut volo:
Namque hoc tempus, præcavere mihi me, haud te ulcisci, sinit.

ACTUS IV. SCENA I.

Charinus. Pamphilus. Davus.

Ch. Hoccine credibile, aut memorabile;
Tanta vecordia innata cuiquam ut siet,
Ut malis gaudeant, atque ex incommodis
Alterius sua ut comparent commoda? ah!
Idne est verum? immo id est genus hominum pessumum, in
Denegando modo quis pudor paulum adest:

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15. *Annon; i. e. an non.*

16. *Sine redeam, = sine, ut redeam.*

18. *Sinit;* "all my editions have *sinit.* But why is that, I pray? *Hoc tempus* sinit *me mihi præcavere:—Sinit, permits, affords means?* why then do you hear it with such pain and bitterness, if power is given you of providing against the evil? Shall we suffer such a reading any longer, because manuscripts in no way help us? But let manuscripts and anything editors ever edited go for nothing, rather than we should let such a blot in Terence remain. Read boldly, as the poet wrote, *monet;* as elsewhere *res monet, res ipsa monet.*"—Bentley.

We do not answer for this: let the reader judge for himself.

3. *Ex incommodis;* this is the mote in his brother's eye, which Charinus sees! What a lamentable, incredible, unutterable thing it seems to his philosophic soul, that one should seek his own advantage at the disadvantage of another! That is, that Pamphilus should prefer loving Philumela, to yielding her to Charinus; not, forsooth, I suppose, that Charinus should expect Pamphilus to give his love up just to oblige him: that would be right enough, it seems.

6. *Quis; = quibus, queis.*

Post, ubi tempus promissa jam perfici,
Tum coacti necessario se aperiunt:
Et timent: et tamen res premit denegare:
Ibi tum eorum impudentissima oratio est,
Quis tu es? quis mihi es?
Cur meam tibi? heus,
Proxumus sum egomet mihi.
Attamen, ubi fides? si roges, non pudent hic,
Ubi opus 'st: illic, ubi nil opus 'st, ibi verentur.
Sed quid agam? adeamne ad eum, et cum eo injuriam hanc expostulem?
Ingeram mala multa? atque aliquis dicat, Nil promoveris:
Multum. Molestus certe ei fuero, atque animo morem gessero.
Pam. Charine, et me et te imprudens, nisi quid Di respiciunt, perdidi.
Ch. Itane imprudens? tandem inventa 'st, causa: solvisti fidem.
Pam. Quid tandem? **Ch.** Etiam nunc me ducere istis dictis postulas?
Pam. Quid istuc est? **Ch.** Postquam me amare dixi, complacita 'st tibi.

11—15. Bentley arranges these lines differently, thus:—

Quis tu es? quis mihi es? Cur ego meam tibi? heus,
Proxumus sum egomet mi. Attamen ubi fides.
Si roges, nil pudent hic, ubi opust: illic ubi.
Nil opust, ibi verentur.

With one or two slight variations, as will have been observed.

14—15. "Terence has probably borrowed this remark from the Epidicus of Plautus, l. 165—6: 'Generally all men are ashamed when it is of no use; when they ought to be ashamed, then does shame forsake them, when occasion is for them to be ashamed.'"

This is good sober truth, and any where but in the mouth of Charinus would not be comic.

17. *Nil promoveris: multum;* translating freely, "you will effect nothing at all. Yes I shall: I shall effect a great deal; at least I shall annoy him, and satisfy my revenge."

18. *Animo morem gessero; "gratify my resentment,"* a phrase of common occurrence; as, in Heaut. v. 1, 74, *gerere mihi morem, to please myself.*

19. *Quid; i. e. secundum quid.*

Heu me miserum! qui tuum animum ex animo spectavi meo.
Pam. Falsus es. Ch. Non satis tibi esse hoc solidum visum 'st gaudium;
Nisi me lactasses amantem, et falsa spe produceres.
Habeas. Pam. Habeam? ah! nescis quantis in malis verser miser;
Quantasque hic suis consiliis mihi confecit solicitudines
Meus carnufex. Ch. Quid istuc tam mirum, de te si exemplum capit?
Pam. Haud istuc dicas, si cognoris vel me vel amorem meum.
Ch. Scio: cum patre altercasti dudum: et is nunc propterea tibi
Succenset: nec te quivit hodie cogere, illam ut duceres.
Pam. Immo etiam, quo tu minus scis ærumnas meas,
Hæ nuptiæ non apparabantur mihi:
Nec postulabat nunc quisquam uxorem dare.
Ch. Scio: tu coactus tua voluntate es. Pam. Mane:
Nondum etiam scis. Ch. Scio equidem ducturum esse te.
Pam. Cur me enicas? hoc audi: nunquam destitit
Instare, ut dicerem me ducturum patri;
Suadere, orare, usque adeo donec perpulit.
Ch. Quis homo istuc? Pam. Davos. Ch. Davos? Pam. Interturbat. Ch. Quamobrem? Pam. Nescio,

---

24. *Falsus es;* perfect passive, second person singular, of *fallo, fefelli, falsum.*

25. *Lactasses;* "*wheedled:*" from *lacto (lacio),* "to deceive with false words."

32. *Immo etiam;* "several interpretations of this passage are given by Donatus."—"Nay but hear me, since (*quo* for *quoniam*) you are too little acquainted, etc."—"Nay but hear why (*quo* for *quare*) you are, &c."—"Immo etiam, quo tu minus scis ærumnas meas, eo magis audi."—"Immo etiam hoc nuptiæ non apparabantur mihi, quo *ipso* minus tu scis ærumnas meas?" This last seems the nearest; but translate quite literally, and I think we get even a better; "*nay even—by which announcement you the less know my misfortunes—this marriage, &c.*" Pamphilus says that after he has made the announcement, Charinus will be still more in the dark as to the extent of his misfortunes; for this very fact made them so much greater. The sentence *quo tu minus scis ærumnas meas* is in a parenthesis.

40. *Interturbat;* some insert *omnia,* by way of help to the sentence. Bentley omits the word, on the plea of its being

Nisi mihi Deos satis fuisse iratos, qui auscultaverim.
Ch. Factum est hoc, Dave? Dav. Factum est. Ch. Hem! Quid ais scelus?
At tibi Di dignum factis exitium duint.
Eho, dic mihi, si omnes hunc conjectum in nuptias
Inimici vellent; quod, ni hoc, consilium darent?
Dav. Deceptus sum, at non defetigatus. Ch. Scio.
Dav. Hac non successit, alia aggrediemur via.
Nisi si id putas, quia primo processit parum,
Non posse jam ad salutem converti hoc malum.
Pam. Immo etiam: nam satis credo, si advigilaveris,
Ex unis geminas mihi conficies nuptias.
Dav. Ego, Pamphile, hoc tibi pro servitio debeo,
Conari manibus, pedibus, noctesque et dies,
Capitis periclum adire, dum prosim tibi:
Tuum'st, si quid præter spem evenit, mi ignoscere.
Parum succedit quod ago; at facio sedulo.
Vel melius tute reperi, me missum face.

one of those marginal explanations, which are so given to getting surreptitiously into the text. "Look you," he exclaims in raptures, "here are the very words Terence wrote;

Quis homo istuc? P. Davos, C. Davos?
Quamobrem? P. nescio,
Nisi mihi deos fuisse......."

We observe, he omits *satis* in line 41; which certainly is untranslatable; unless *satis, qui = adeo, ut;* "so angry with me, that I should listen to him."

42. *Factum est hoc, Dave;* "*is this thing done, Davus?*" or, as we should express it "*is it so, Davus?*"

43. *At;* introduces a strong expression of feeling in this case: such a use of it is common; *at te Di perdant,* Eun. iii. 1, 41.

Duint; for *dent.*

45. *Quod, ni hoc, consilium darent;* "*what counsel, except this, would they give him;*" *i. e.* "what better counsel could they give him than this."

The common reading is *quod nisi hoc;* for which Bentley reads *quidni hoc;* and Reinhardt as above.

46. *Deceptus sum, at non fatigatus; i. e.* "for once my scheming has failed, but my resources are not exhausted."

50. This speech is very droll. It is to be hoped, though, that the youth of Athens were not as a rule, such brainless fellows as Pamphilus and Charinus.

52. *Pro servitio;* "*in consideration of my servitude,*" *i. e.* by the duty which I owe to you as your slave."

53. *Noctesque et dies;* "*both nights and days;*" duration of time. We say "night and day," using the singular number.

54. *Capitis;* "*of death,*" literally, "*of the head.*"

55. *Mi;* for *mihi,* dative after verb of pardoning.

Præter; "*beyond,*" *i. e.* "contrary to."

57. *Vel tute;* "or do you, &c.," *i. e.* or, if you don't chose to forgive me, do you, &c."

Pam. Cupio: restitue quem a me accepisti locum.
Dav. Faciam. Pam. At jam hoc opus est. Dav. Hem! sed mane; concrepuit a Glycerio ostium.
Pam. Nihil ad te. Dav. Quæro. Pam. Hem! nuncne demum? Dav. At jam hoc tibi inventum dabo.

ACTUS IV. SCENA II.

Mysis. Pamphilus. Charinus. Davus.

My. Jam, ubi ubi erit, inventum tibi curabo, et mecum adductum
Tuum Pamphilum: tu modo, anime mi, noli te macerare.
Pam. Mysis. My. Quis est? hem! Pamphile, optume te mihi offers. Pam. Quid est?
My. Orare jussit, si se ames, hera, jam ut ad sese venias:
Videre ait te cupere. Pam. Vah! perii: hoc malum integrascit.
Siccine me atque illam opera tua nunc miseros solicitarier?
Nam idcirco arcessor, nuptias quod mi apparari sensit.
Ch. Quibus quidem quam facile potuerat quiesci, si hic quiesset.
Dav. Age, si hic non insanit satis sua sponte, instiga. My. Atque edepol
Ea res est: proptereaque nunc misera in mœrore est. Pam. Mysis,

---

2. *Noli;* "*be unwilling,*" i. e. "*do not.*"

3. *Optume;* "*most well,*" "*most excellently,*" "*most opportunely.*" Bentley, indeed, reads *opportune,* and omits, *Quid est.* However *quid est* assists the context, and should be retained if possible.

6. *Me atque illam:* "*I and she:*" we reverse the order.

8. *Quibus;* "*and how easily now these things could have been set at rest, if this fellow had been quiet.*" Charinus, again amusing.

9. *Hic;* i. e. Pamphilus.

Per omnes tibi adjuro Deos, nunquam eam me deserturum;
Non, si capiundos mihi sciam esse inimicos omnes homines.
Hanc mi expetivi, contigit: conveniunt mores: valeant,
Qui inter nos discidium volunt: hanc, nisi mors, mi adimet nemo.
My. Resipisco. Pam. Non Apollinis magis verum, atque hoc responsum est. 15
Si poterit fieri, ut ne pater per me stetisse credat,
Quo minus hæ fierent nuptiæ, volo: sed si id non poterit,
Id faciam, in proclivi quod est, per me stetisse ut credat.
Quis videor? Ch. Miser, æque atque ego. Dav. Consilium quæro. Ch. Fortis 's;
Si quid conere. Dav. Hoc ego tibi profecto effectum reddam.
Pam. Jam hoc opus est. Dav. Quin jam habeo. Ch. Quid est? Dav. Huic, non tibi habeo, ne erres.
Ch. Sat habeo. Pam. Quid facies? cedo. Dav. Dies mi hic ut satis sit vereor
Ad agendum: ne vacuum esse me nunc ad narrandum credas:
Proinde hinc vos amolimini: nam mi impedimento estis.
Pam. Ego hanc visam. Dav. Quid tu? quo hinc te agis? Ch. Verum vis dicam? Dav. Immo etiam: 25

---

14. *Discidium;* the common reading is *dissidium;* of which Bentley remarks, "the most ancient books write *discidium;* whence we conclude that *discidium* comes from *discindo,* as *excidium* from *excindo;* which the meaning of the word also shows to be the case."

15. *Resipisco; sipui, sipivi,* and *sipi,* (*re, sapio*) "to receive a favour again," then, as here, "to begin to take courage," "to begin to come to one's self again."

Magis atque; "*more than.*"

16. *Si poterit, &c.;* "if it can be so managed, that my father may not think that I have contrived anything, to break off the marriage, I could like it so; but if it cannot, I will do, what is easily done, and let him know I broke it off." A literal rendering is given in the translation.

20. *Effectum reddam;* "I will render it done," *i. e.* "I will make it right."

21. *Non tibi habeo;* Davus makes short work with Charinus; he has taken the measure of him exactly. Charinus answers meekly, *sat habeo.*

22. *Sat habeo;* "I hold it enough," "I am satisfied."

Vereor ut; see page 7, line 46.

24. *Amolimini;* imper. from *amolior, itus sum, iri.*

25. Summary treatment; but our two friends submit without a word. Pamphilus half fancies the thing settled. Charinus, throughly believing in Davus, stays behind to put in a word for himself.

Verum vis dicam; apparently, a hint at the hanging, again.

Narrationis incipit mi initium. Ch. Quid me fiet?
Dav. Eho tu impudens, non satis habes, quod tibi dieculam addo,
Quantum huic promoveo nuptias? Ch. Dave, at tamen. Dav. Quid ergo?
Ch. Ut ducam. Dav. Ridiculum. Ch. Huc face ad me venias, si quid poteris.
Dav. Quid veniam? nil habeo. Ch. At tamen siquid.— Dav. Age, veniam. Ch. Si quid;
Domi ero. Dav. Tu, Mysis, dum exeo, parumper opperire hic.
My. Quapropter? Dav. Ita facto est opus. My. Matura. Dav. Jam, inquam, hic adero.

ACTUS IV. SCENA III.

Mysis. Davus.

My. Nilne esse proprium cuiquam? Di vostram fidem!
Summum bonum esse heræ putabam hunc Pamphilum,
Amicum, amatorem, virum in quovis loco
Paratum: verum ex eo nunc misera quem capit
Laborem? facile hic plus mali est, quam illic boni.
Sed Davos exit: mi homo, quid istuc obsecro'st?
Quo portas puerum? Dav. Mysis, nunc opus est tua
Mihi ad hanc rem expromta malitia atque astutia.
My. Quidnam incepturus 's? Dav. Accipe a me hunc ocyus,
Atque ante nostram januam appone. My. Obsecro,

---

29. *Face venias; i. e. face ut venias,* "*make that you come,*" "*contrive to come.*"

1. *Nihil esse proprium cuiquam;* "*can nothing be their own to any one,*" *i. e.* "cannot one be sure of anything?" "is there nothing we can call our own?" *Di vostram fidem;* "understand *oro* or *testor.*" A very similar phrase with us is "good heavens!"

5. *Facile;* "*easily,*" "*clearly.*"

Humine? Dav. Ex ara hinc sume verbenas tibi,
Atque eas substerne. My. Quamobrem id tute non facis?
Dav. Quia si forte opus sit ad herum jurato mihi
Non apposuisse, ut liquido possim. My. Intelligo:
Nova nunc religio in te istæc incessit, cedo.
Dav. Move ocyus te, ut quid agam porro intelligas.
Pro Jupiter! My. Quid est? Dav. Sponsæ pater intervenit.
Repudio quod consilium primum intenderam.
My. Nescio quid narres. Dav. Ego quoque hinc ab dextera
Venire me assimulabo: tu, ut subservias
Orationi, utcumque opus sit, verbis vide.
My. Ego, quid agas, nihil intelligo: sed, si quid est,
Quod mea opera opus sit vobis, ut tu plus vides,
Manebo, ne quod vostrum remorer commodum.

---

11. *Ara;* the stage was supplied with two altars; one on the right, to Apollo or Bacchus, according as a comedy or tragedy was being performed, and one on the left, sacred to the presiding deity of the games at which the play was being celebrated; in this case, to Cybele, (see page 1).

Whether one of these altars is meant by Davus is doubtful; he might have alluded to the altar of Apollo Prostaterius, which stood just outside the door in almost all the Athenian houses.

Verbenas; sacred plants, myrtle, olive, laurel, &c.; used in religious ceremonies, by heralds signing treaties, by suppliants, in sacrifice, and medicinally. See Riddle's Dic.

14. *Liquido possim; "I may be able to swear without committing myself."* Understand *jurare: liquido,* "clearly," "so as to give no hold upon me."

15. *Nova;* translate this freely with *incessit, "come to you lately."*

Religio; "religious scrupulosity;" religio is anything which restrains the mind, so as to keep it from evil, or what it thinks evil; from *re, i. e. retro,* back, and *ligo,* I bind.

18. *Repudio, quod consilium; consilium* put in the relative clause: the full Latin would be *repudio consilium, quod consilium.*

19. *Hinc; "on this side;"* ordinarily *hinc* means "*hence,*" "*from this place;*" also "*thence,*" "*from that place.*"

21. *Verbis; "with words," i. e.* "with remarks."

24. *Quod; i. e. secundum quod.*

Mea opera; ablative after *opus sit.*

Ut tu plus vides; "as you see best," literally, "*as you see more* than I do."

ACTUS IV. SCENA IV.

Chremes. Mysis. Davus.

Ch. Revertor, postquam quæ opus fuere ad nuptias
Gnatæ paravi, ut jubeam arcessi: sed quid hoc?
Puer hercle'st: mulier, tu apposuisti hunc? My. Ubi illic est?
Ch. Non mihi respondes? My. Nusquam est: væ miseræ mihi,
Reliquit me homo, atque abiit. Dav. Di vostram fidem,
Quid turbæ apud forum'st? quid illic hominum litigant?
Tum annona cara'st: quid dicam aliud, nescio.
My. Cur tu, obsecro, hic me solam? Dav. Hem! quæ hæc est fabula?
Eho, Mysis, puer hic unde est? quisve huc attulit?
My. Satin' sanus 's, qui me id rogites? Dav. Quem ego igitur rogem?
Qui hic neminem alium videam. Ch. Miror, unde sit.
Dav. Dicturan' quod rogo? My. Au. Dav. Concede ad dexteram.
My. Deliras: non tute ipse? Dav. Verbum unum mihi,

---

2. *Arcessi;* this should be *accersi*, as also in page 37, line 14: see note there.

3. *Illic; illic*, as an adverb, means "there." Here it is for *ille hic;* as also we find *illæc* for *illa hæc*, *illoc* and *illuc* for *illud hoc;* according to comic usage.

5. *Di vostram fidem;* "good heavens;" see note on scene 3, line 1.

7. *Annona;* i. the yearly produce of land; corn: ii. the price of corn, market price: iii. a stock of provisions of any kind; *provisions* generally. Dic.

Quid dicam aliud; this is generally supposed to be a remark made by Davus aside, "I am at a loss what else to say;" but I think it might be rendered "what other cause to assign, I don't know," referring to the cause he has just assigned for the corn being dear. For a remark about what is going on in the forum is so exactly fitted to convey the desired impression that he had just come away, that he need make no apology for it; which the first rendering would do.

10. *Satin'* = *satis ne.*

12. *Concede ad dexteram;* that is, while I whisper to you.

13. *Verbum;* this is rather more than we can stand; Chremes came so near as to speak to Mysis; he is in fact standing looking at the child, as his words shew,—*Miror, unde sit;* and yet Davus not only does not see him (*Qui hic neminem alium videam;* he says), but even speaks some

Prætereaquam quod te rogo, faxis cave.
My. Male dicis. Dav. Unde'st? dic clare. My. A nobis. Dav. Ah, ah, he! 15
Mirum vero, impudenter mulier si facit
Meretrix. Ch. Ab Andria est hæc, quantum intelligo.
Dav. Adeon' videmur vobis esse idonei,
In quibus sic illudatis? Ch. Veni in tempore.
Dav. Propera adeo puerum tollere hinc ab janua: 20
Mane: cave quoquam ex istoc excessis loco.
My. Di te eradicent: ita me miseram territas.
Dav. Tibi dico ego, annon? My. Quid vis? Dav. At etiam rogas?
Cedo, cujum puerum hic apposuisti? dic mihi.
My. Tu nescis? Dav. Mitte id, quod scio: dic, quod rogo.
My. Vestri. Dav. Cujus? nostri? My. Pamphili. Dav. Hem! quid? Pamphili?
My. Eho, annon est? Ch. Recte ego semper fugi has nuptias.
Dav. O facinus animadvertendum. My. Quid clamitas?
Dav. Quemne ego heri vidi ad vos afferri vesperi?
My. O hominem audacem! Dav. Verum: vidi Cantharam

---

lines to Mysis unobserved, as we are to suppose: the poet, indeed, does try to patch it up by *concede ad dextram;* but we cannot conceive Chremes to have been quite so stolid as that. We do not wonder that an ingenious translator volunteers the following stage directions:—"Chremes passes by Mysis, and goes to a distance at the back of the stage." But see line 34.

14. *Faxis cave; take care lest you say; "mind and do not say."* *Faxis* is an old form; *faxim, is* for *fecerim; faxo,* for *fecero.*

15. *Male dicis.* Dav. *Unde'st? dic clare;* Bentley alters this line to

Quin dicis undest clare;

omitting *male dicis* altogether.

Male dicis; "you say badly," you give bad advice."

Unde'st? dic clare; probably spoken aloud; though this is disputed.

18. *Adeon'; "do we seem to you fit persons, for you thus to play tricks with?"* literally, *so fit do we seem to be to you, with whom you thus play tricks?"*

21. *Quoquam;* adverb, *"any whither."*

Cave excessis; "take care you do not despair:" excessis is put for *excesseris.*

24. *Cujum puerum:* as "whose child;" not necessarily "whose boy," for *puer,* though of the masculine gender, meant *a boy* or *girl.*

Cujus, a, um, old word. So Virgil Ecl. iii. 1. *cujum pecus:* and also, Act v. 4. 29. *cujam filiam.*

Suffarcinatam. My. Dis pol habeo gratiam,
Cum in pariundo aliquot affuerunt liberæ.
Dav. Næ illa illum haud novit, cujus causa hæc incipit.
Chremes, si positum puerum ante ædes viderit,
Suam gnatam non dabit: tanto hercle magis dabit.
Ch. Non hercle faciet. Dav. Nunc adeo, ut tu sis sciens,
Nisi puerum tollis, jam ego hunc in mediam viam
Provolvam: teque ibidem pervolvam in luto.
My. Tu pol, homo, non es sobrius. Dav. Fallacia
Alia aliam trudit: jam susurrari audio,
Civem Atticam esse hanc. Ch. Hem! Dav. Coactus legibus
Eam uxorem ducet. My. Eho, obsecro, an non civis est?
Ch. Jocularium in malum insciens pæne incidi.
Dav. Quis hic loquitur? O Chreme, per tempus advenis:
Ausculta. Ch. Audivi jam omnia. Dav. Ah, ne tu omnia!
Ch. Audivi, inquam, a principio. Dav. Audistin', obsecro? hem
Scelera! hanc jam oportet in cruciatum hinc abripi.
Hic est ille: non te credas Davom ludere.
My. Me miseram! nil pol falsi dixi, mi senex.
Ch. Novi omnem rem: est Simo intus? Dav. Est. My. Ne me attigas,
Sceleste, si pol Glycerio non omnia hæc.

---

31. *Suffarcinatam;* "observe how weak is his argument: first he says he saw a child; then, that he saw, not a child, but Canthara carrying a bundle: and this he does, that he may appear to oppose Mysis, not to overcome her assertions." Donatus.

This custom of passing off supposititious children was very common among the Greeks: at Thebes however it was prohibited as a capital crime; as also at Rome.

34. *Si positum;* it is taken for granted that Chremes must see it; all Athens seems to live in this street.

It is evident here that Chremes is meant to have retired "to a distance behind the stage." See line 13.

36. *Ut tu sis sciens; "that you may be aware,"* *i. e.* that you have full opportunity of preventing such a catastrophe, by doing as I tell you; and if still disobedient, have no one to blame but yourself.

37. *Jam pervolvam; "I shall now roll it,"* "I shall proceed to roll it."

DAV. Eho, inepta, nescis quid sit actum? MY. Qui sciam?
DAV. Hic socer est: alio pacto haud poterat fieri,
Ut sciret hæc, quæ voluimus. MY. Prædiceres.
DAV. Paulum interesse censes, ex animo omnia,
Ut fert natura, facias, an de industria?

ACTUS IV. SCENA V.

CRITO. MYSIS. DAVUS.

CR. In hac habitasse platea dictum'st Chrysidem,
Quæ sibi inhoneste optavit parere hic divitias,
Potius, quam honeste in patria pauper viveret:
Ejus morte ea ad me lege redierunt bona.
Sed quos perconter video: salvete. MY. Obsecro,
Quem video? estne hic Crito, sobrinus Chrysidis?
Is est. CR. O Mysis, salve. MY. Salvos sis Crito.
CR. Itan' Chrysis? hem! MY. Nos pol quidem miseras perdidit.
CR. Quid vos, quo pacto hic? satine recte? MY. Nosne? sic
Ut quimus, aiunt; quando, ut volumus, non licet.
CR. Quid Glycerium? jam hic suos parentes repperit?
MY. Utinam! CR. An nondum etiam? haud auspicato huc me attuli:

---

53. *Hic socer est*; "*this is the father of the bride,*" *socer* is properly *a father-in-law*. Davus speaks as if the marriage had taken place; or rather, perhaps, he means to hint that this is what Simo wishes to bring about, but encounters difficulties.

55. *Facias*; for *ut facias*.

Ex animo; "*from impulse;*" from following out the natural course to which your mind would urge you.

"*De industria*;" "on purpose," "with design," "with premeditation."

---

2. *Sibi optavit*; "*wished for herself,*" "*preferred.*"

9. *Quid vos*; "*how are you getting on?*" So below, *quid Glycerium*.

Satine recte; for *satisne recte*; "tolerable well."

Nam pol, si id scissem, nunquam huc tetulissem pedem:
Semper enim dicta est esse hæc atque habita est soror:
Quæ illius fuerunt, possidet: nunc me hospitem
Lites sequi, quam id mihi sit facile atque utile,
Aliorum exempla commonent: simul arbitror,
Jam esse aliquem amicum et defensorem ei: nam fere
Grandiuscula jam profecta'st illinc: clamitent,
Me sycophantam: hæreditatem persequi,
Mendicum: tum, ipsam despoliare non lubet.
My. O optume hospes, pol, Crito, antiquum obtines.
Cr. Duc me ad eam: quando huc veni, ut videam. My. Maxume.
Dav. Sequar hos: nolo me in tempore hoc videat senex.

ACTUS V. SCENA I.

Chremes. Simo.

Ch. Satis jam, satis, Simo, spectata erga te amicitia 'st mea:
Satis pericli incepi adire: orandi jam finem face.
Dum studeo obsequi tibi, pæne illusi vitam filiæ.
Sim. Immo enim nunc cum maxume abs te postulo atque oro, Chreme,

---

14. *Hæc;* Chrysis; who always, he says, called Glycerium her sister.

18. *Fere grandiuscula;* "*almost a grown-up woman;*" *grandiuscula* is diminutive of *grandior*, and means strictly "*somewhat grown-up.*"

20. *Sycophantem;* (σῦκα, φαίνεσθαι) properly an officer, whose duty it was to see that figs, with which Attica abounded, should not be exported. Afterwards, from these men abusing their office, and making false accusations, it came to mean a false accuser, a base fellow.

22. *Antiquum obtines;* "you keep to the good old style," literally, "*the old thing.*"

2. *Incepi adire;* "*have I begun to encounter,*" *i.e.* "have I already encountered." Chremes has seen already, he says, quite enough to warn him, that such a connection as he was meditating cannot but work evil for his daughter.

3. *Pæne illusi vitam filiæ;* "I have nearly sported with the life of my daughter," that is, "I have nearly foolishly thrown away my daughter's prospects."

4. *Cum maxume;* the ordinary reading seems to be *quam maxume;* which Bentley however rejects, with Donatus, &c. If we take the second reading, translate "I ask you as earnestly as I possibly can," *quam maxume postulo;* but the one in the text is a different construction;—

Ut beneficium verbis initum dudum, nunc re comprobes.
Ch. Vide quam iniquus sis præ studio: dum id efficias, quod cupis,
Neque modum benignitatis, neque quid me ores, cogitas:
Nam si cogites, remittas jam me onerare injuriis.
Sim. Quibus? Ch. At rogitas? perpulisti me, ut homini adulescentulo,
In alio occupato amore, abhorrenti ab re uxoria,
Filiam darem in seditionem, atque in incertas nuptias;
Ejus labore atque ejus dolore gnato ut medicarer tuo:
Impetrasti: incepi: dum res tetulit: nunc non fert: feras;
Illam hinc civem esse aiunt, puer est natus: nos missos face.
Sim. Per ego te Deos oro, ut ne illis animum inducas credere,
Quibus id maxume utile'st, illum esse quam deterrimum.
Nuptiarum gratia hæc sunt ficta atque incepta omnia.
Ubi ea causa, quamobrem hæc faciunt, erit ademta his, desinent.
Ch. Erras: cum Davo egomet vidi jurgantem ancillam. Sim. Scio.
Ch. Vero voltu; cum ibi me adesse neuter tum præsenserat.

---

immo enim nunc "nay, but now *do*," *cum postulo maxume*, "since I press you very much."

6. *Præ studio = propter studio;* "from your anxiety about your son." Chremes, attempts an excuse for Simo's conduct. "It is anxiety for your son," he says, "which is carrying you away now; and inducing you to make so unreasonable a request."

7. *Cogitas;* applies to both sentences a little differently;—"you neither reflect that there is a limit to compliance, nor do you consider what the request is which you are now making."

8. *Remittas = omittas.*

11. *Incertas nuptias;* "uncertain," because, as we have before remarked, Chremes would have to take her away, if she met with any slight or ill-treatment.

13. *Incepi;* "*I put the thing in train;*" that is, "I showed no reluctance, as you say, to follow up my words with deeds; I immediately proceeded to do so, by sending my daughter word to prepare for the marriage in the evening."

14. *Nos missos face;* = *dimitte;* "*make us dismissed,*" "*set us free;*" *i. e.* me and my daughter; me, from my promise, her from the marriage."

17. *Nuptiarum gratia;* "for the sake of the marriage," *i. e.* "for the sake of breaking off the marriage."

20. *Vero voltu;* "*with true countenance,*" "*with undeceiving looks.*" Their countenances, he says, expressed no deceit, and shewed by their openness that they were in earnest." Davus probably kept his back to him, and Mysis was serious enough, no doubt.

Sim. Credo; et id facturas Davos dudum prædixit mihi:
Et nescio quid tibi sum oblitus hodie, ac volui, dicere.

ACTUS V. SCENA II.

Davus. Chremes. Simo. Dromo.

Dav. Animo nunc iam otioso esse impero. Ch. Hem, Davom tibi.
Sim. Unde egreditur? Dav. Meo præsidio atque hospitis. Sim. Quid illud mali est?
Dav. Ego commodiorem hominem, adventum, tempus, non vidi. Sim. Scelus,
Quemnam hic laudat? Dav. Omnis res est jam in vado. Sim. Cesso alloqui?
Dav. Herus est: quid agam? Sim. O salve, bone vir! Dav. Ehem, Simo! O noster Chreme!
Omnia apparata jam sunt intus. Sim. Curasti probe.
Dav. Ubi voles, arcesse. Sim. Bene sane: id enimvero hinc nunc abest.
Etiam tu hoc responde, quid istic tibi negoti 'st? Dav. Mihin'? Sim. Ita.

---

1. *Hem, Davum tibi; "ha! there's Davus for you;" i. e.* either, "here is Davus, looking for you," or "here is Davus, who will speak for himself in this matter we are just arguing about."

2. *Meo præsidio atque hospitis; "thro' my assistance and the stranger's;"* a complete sentence, being a reflection as to the manner in which Pamphilus has been rescued.

Quid illud mali est; Simo takes for granted it was some mischief or other, if Davus helped.

4. *In vado;* "in safety;" literally, "in a shallow;" since a drowning man who gains at last shallow water, and begins to feel his feet, may be considered to be safe.

7. *Arcesse; "summon* the bride."

Id hinc abest; "that from this point is absent," i. e. "that alone is absent," "that is the only thing wanting."

8. *Quid istic tibi negoti 'st; "what business had you there?"* Simo is supposed to point towards the house of Glycerium; his house being, like every thing else, in her street. This curious violation of unity of place arose from the style of the Greek stage: the back was constructed in the form of a house, with doors leading into the stage itself; and one of these served for the house of Simo, the other for that of Glycerium.

Dav. Mihi? Sim. Tibi ergo. Dav. Modo ego introivi. Sim. Quasi ego quam dudum rogem.
Dav. Cum tuo gnato una. Sim. Anne est intus Pamphilus? crucior miser.
Eho, non tu dixti esse inter eos inimicitias, carnufex?
Dav. Sunt. Si. Cur igitur hic est? Ch. Quid illum censes? cum illa litigat.
Dav. Immo vero indignum, Chreme, jam facinus faxo ex me audies.
Nescio, qui senex modo venit: ellum, confidens, catus:
Cum faciem videas, videtur esse quantivis preti:
Tristis severitas inest in voltu, atque in verbis fides.
Sim. Quidnam apportas? Dav. Nil equidem, nisi quod illum audivi dicere.
Sim. Quid ait tandem? Dav. Glycerium se scire civem esse Atticam. Sim. Hem,
Dromo, Dromo. Dr. Quid est? Sim. Dromo. Dav. Audi. Sim. Verbum si addideris—Dromo.
Dav. Audi, obsecro. Dr. Quid vis? Sim. Sublimem hunc intro rape, quantum potes.
Dr. Quem? Sim. Davom. Dav. Quamobrem? Sim. Quia lubet: rape inquam. Dav. Quid feci? Sim. Rape.
Dav. Si quicquam invenies me mentitum, occidito. Sim. Nihil audio.

---

10. *Crucior miser; "I am wretchedly tormented,"* literally, "I, wretched, am tormented." Simo makes this remark aside, in all probability.

12. *Cum illa litigat;* Chremes tries the sarcastic.

13. *Faxo audies=fecero; ut audies,* "I will make that you shall hear;" "I will let you hear."

14. *Ellum, confidens;* "he was confident," literally, "behold him confident;" ellum = *en illum.*

20. *Sublimem intro rape;* a pregnant construction: "take him up and carry him within." The *rape,* as also *sublimem,* implying the violence with which it was to be done.

22. *Occidito;* this is the more unusual form of the imperative, *occide, occidito.*

Ego jam te commotum reddam. Dav. Tamen etsi hoc verum est? Sim. Tamen.
Cura asservandum vinctum: atque audin'? quadrupedem constringito.
Age nunc jam: ego pol hodie, si vivo, tibi
Ostendam, herum quid sit pericli fallere,
Et illi, patrem. Ch. Ah! ne sævi tantopere. Sim. O Chreme,
Pietatem gnati! nonne te miseret mei?
Tantum laborem capere ob talem filium?
Age, Pamphile: exi, Pamphile: ecquid te pudet?

ACTUS V. SCENA III.

Pamphilus. Simo. Chremes.

Pam. Quis me volt? perii; pater est. Sim. Quid ais, omnium? Ch. Ah,
Rem potius ipsam dic, ac mitte male loqui.
Sim. Quasi quicquam in hunc jam gravius dici possiet.
Ain' tandem, civis Glycerium 'st? Pam. Ita prædicant.

---

23. *Ego jam te commotum reddam;* "I will soon make you tremble:" this is one rendering; another is, "I will soon have you set in motion," referring to the torture of the mill, which is about to be tried. Westerhovius conceives Simo to be making sarcastic reference to the remark of Davus at the beginning of the scene, *animo otioso esse impero,* "set your minds at rest;" he might have private reasons for his opinion, but we cannot in the least conceive what they could have been.

24. *Quadrupedem constringito;* "bind him all-fours;" "bind him into the shape of a quadruped, hands and feet together." This punishment was called *κυφωνισμός*, from the *κύφων*, or wooden collar, which was put round the neck. In this way the head was held down; and the resemblance to the quadruped completed.

27. *Ne sævi tantopere;* as he should say, "don't let it put you out;" it would have taken a good deal to put Chremes out.

30. *Ecquid te pudet;* "does anything shame you," "have you any shame left."

He has just stepped across the street, that is, across the stage.

---

1. *Omnium;* the sentence is evidently broken off; some would supply *nequissime;* "O most iniquitous of all men." Chremes' remark implies that some such expression was intended.

4. *Ain' tandem; i. e. aisne tandem;* a form of expression which indicates surprise.

Sim. Ita prædicant? O ingentem confidentiam:
Num cogitat quid dicat? num facti piget?
Num ejus color pudoris signum usquam indicat?
Adeo impotenti esse animo, ut præter civium
Morem atque legem, et sui voluntatem patris,
Tamen hanc habere studeat cum summo probro?
Pam. Me miserum! Sim. Hem! modone id demum sensti, Pamphile?
Olim istuc, olim, cum ita animum induxti tuum,
Quod cuperes, aliquo pacto efficiundum tibi:
Eodem die istuc verbum vere in te accidit.
Sed quid ego me autem excrucio? cur me macero?
Cur meam senectutem hujus solicito amentia?
An ut pro hujus peccatis ego supplicium sufferam?
Immo habeat, valeat, vivat cum illa. Pam. Mi pater.
Sim. Quid mi pater? quasi tu hujus indigeas patris.
Domus, uxor, liberi inventi, invito patre:
Adducti, qui illam civem hinc dicant: viceris.
Pam. Pater, licetne pauca? Sim. Quid dices mihi?
Ch. Tamen, Simo, audi. Sim. Egon' audiam? quid ego audiam,
Chreme? Ch. At tamen dicat sine. Sim. Age dicat: sino.
Pam. Ego me amare hanc fateor: si id peccare est, fateor id quoque.
Tibi, pater, me dedo: quidvis oneris impone: impera:
Vis me uxorem ducere? hanc vis mittere? ut potero, feram.

---

18. *Valeat;* "let him say farewell;" *i. e.* "good bye to him."

Cum illa; emphatic; as if he should say, "he shall no longer live within my house; good bye to him; let him go and live with her."

25. *Id quoque; i. e.* "I confess also to having sinned."

27. *Ut potero, feram;* "as I shall be able, I will bear it," "I will bear it as well as I can."

Hoc modo te obsecro, ut ne credas a me allegatum hunc senem:
Sine me expurgem, atque illum huc coram adducam. Sim. Adducas! Pam. Sine, pater.
Ch. Æquum postulat: da veniam. Pam. Sine te hoc exorem. Sim. Simo.
Quidvis cupio, dum ne ab hoc me falli comperiar, Chreme.
Ch. Pro peccato magno paulum supplici satis est patri.

ACTUS V. SCENA IV.

Crito. Chremes. Simo. Pamphilus.

Cr. Mitte orare: una harum quævis causa me ut faciam monet,
Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio.
Ch. Andrium ego Critonem video? certe is est. Cr. Salvos sis, Chreme.
Ch. Quid tu Athenas insolens? Cr. Evenit: sed hiccine'st Simo?
Ch. Hic. Cr. Simo, men' quæris? Sim. Eho, tu Glycerium hinc civem esse ais?
Cr. Tu negas? Sim. Itane huc paratus advenis? Cr. Qua re? Sim. Rogas?
Tune impune hæc facias? tune hic homines adulescentulos
Imperitos rerum, eductos libere, in fraudem illicis
Solicitando, et pollicitando eorum animos lactas? Cr. Sanun' es?

---

29. *Expurgem;* = *ut expergem.*

30. *Æquum postulat;* "he asks a fair thing," "*he makes a fair request.*"

Veniam; venia is any *favour* or *indulgence;* then *permission,* as here; and then, *pardon.*

2. *Cupio;* "*I wish well to,*" seems the force of the word in this place.

4. *Evenit;* "*it came about,*" "circumstances occurred which led to my coming."

Sim. Ac meretricios amores nuptiis conglutinas?
Pam. Perii: metuo, ut substet hospes. Ch. Si, Simo, hunc noris satis,
Non ita arbitrere: bonus est hic vir. Sim. Hic vir sit bonus?
Itane attemperate evenit, hodie in ipsis nuptiis
Ut veniret, antehac nunquam? est vero huic credendum, Chreme?
Pam. Ni metuam patrem, habeo pro illa re, illum quod moneam probe.
Sim. Sycophanta. Cr. Hem! Ch. Sic, Crito, est hic: mitte. Cr. Videat, qui siet.
Si mihi perget quæ volt dicere, ea, quæ non volt, audiet.
Ego istæc moveo, aut curo? non tu tuum malum æquo animo feres?
Nam, ego quæ dico, vera an falsa audierim, jam sciri potest.
Atticus quidam olim, navi fracta, ad Andrum ejectus est,
Et istæc una parva virgo: tum ille egens forte applicat
Primum ad Chrysidis patrem se. Sim. Fabulam inceptat. Ch. Sine.
Cr. Itane vero obturbat? Ch. Perge. Cr. Tum is mihi cognatus fuit,

---

10. *Conglutinas;* strictly, "to glue together," from *con* and *gluten*, glue.

15. *Ni metuam patrem;* Madame Dacier and others suppose, and, I think, rightly, that *illum* refers to Crito; others seeing a difficulty, would refer the word to Simo. It would then run thus, "I could give my father a hint or so, if I were not afraid of him." This introduces a difficulty even greater than the former; which is not very great after all; Pamphilus thinks he could warn the old fellow, either as to his father's short temper, or as to some method of proving the truth of what he says, or anything of that description, no matter what.

16. *Sic est hic;* "*so this man is,*" *i. e.* "*this is his way.*"

Videat qui siet; "let him see, who he is," *i. e.* "let him mind how he behaves;" or "let him take care, whosoever he be."

17. *Si perget dicere;* "*if he goes on saying.*" *Pergo, perexi, perectum:* for *perrigo*, from *per* and *rego;* to direct towards, to go, to go through, to continue.

19. *Nam, ego quæ dico;* literally, "for it may be easily ascertained now, *whether* I have heard the things which I utter truly or falsely."

He refers to some things which he has heard about Glycerium, as to her birth, and such like.

23. *Tum;* "comes in out of place; if he ever had been a relation to him, he still remained so: leave the *tum* out." Bentley.

It certainly is difficult to see any meaning in the word *tum* in this place.

Qui eum recepit: ibi ego audivi ex illo sese esse Atticum.
Is ibi mortuus est. Ch. Ejus nomen? Cr. Nomen tam cito? Pam. Phania. Ch. Hem,
Perii. Cr. Verum hercle opinor fuisse Phaniam: hoc certo scio,
Rhamnusium sese aibat esse. Ch. O Jupiter. Cr. Eadem hæc, Chreme,
Multi alii in Andro audivere. Ch. Utinam id sit, quod spero: eho, dic mihi,
Quid eam tum? suamne esse aibat? Cr. Non. Ch. Cujam igitur? Cr. Fratris filiam.
Ch. Certe mea'st. Cr. Quid ais? Sim. Quid tu ais? Pam. Arrige aures, Pamphile.
Sim. Qui credis? Ch. Phania illic frater meus fuit. Sim. Noram et scio.
Ch. Is hinc, bellum fugiens, meque in Asiam persequens, proficiscitur;
Tum illam hic relinquere veritus est: postilla nunc primum audio,
Quid illo sit factum. Pam. Vix sum apud me: ita animus commotus'st metu,
Spe, gaudio, mirando hoc tanto, tam repentino bono.
Sim. Næ istam multimodis tuam inveniri gaudeo. Pam. Credo, pater.

---

26. *Perii;* "I am overcome with excitement;" this is the meaning, though the word is difficult to render in this place.

27. *Rhamnusium;* Rhamnus was a town of Attica, on the N. E. side, looking towards Eubœa; abounding with Athenian country seats.

Here were the celebrated temple and statue of Nemesis, the goddess of vengence, hence called Rhamnusia. When the Persians invaded Greece, they brought with them certain marble, for the statue of victory they meant to set up; Phidias made this of Nemesis out of it.

28. *Audivere;* "have heard," "know of."

33. *Postilla* = *postea.*

34. *Quid illo sit factum;* "what was done by him," "*what became of him.*"

CH. At mi unus scrupulus etiam restat, qui me male habet. PAM. Dignus es,
Cum tua religione, odium: nodum in scirpo quæris. CR. Quid istuc est?
CH. Nomen non convenit. CR. Fuit hercle huic aliud parvæ. CH. Quod, Crito?
Numquid meministi? CR. Id quæro. PAM. Egon' hujus memoriam patiar meæ
Voluptati obstare, cum egomet possim in hac re medicari mihi?
Non patiar: heus, Chreme, quod quæris, Pasibula. CH. Ipsa'st. CR. Ea 'st.
PAM. Ex ipsa milies audivi. SIM. Omnes nos gaudere hoc, Chreme,
Te credo credere. CH. Ita me Di ament, credo. PAM. Quid restat, pater?
SIM. Jamdudum res redduxit me ipsa in gratiam. PAM. O lepidum patrem!
De uxore, ita ut possedi, nil mutat Chremes. CH. Causa optuma 'st:

---

37. *Qui me male habet;* "which perplexes me," "which draws me in the wrong direction, and keeps me from fully entering into the pleasure of the discovery."

Dignus es, cum tua religione, odium; "bother you and your scruple." *Dignus* more ordinarily governs the ablative; accordingly we find the reading *odio;* which Bentley however, rejects, as a corruption. Some editors, again, attempt to solve the difficulty, by breaking off the sentence at *es*, and taking *odium* for *homo odiosus*, just as we find *scelus* for *homo scelestus*, translating it "you plague."

But the harshness of this is sufficiently evident: and, as *dignus* may sometimes take an accusative, such an expedient is altogether unnecessary.

39. *Nomen non convenit;* In Bentley's edition the CH. is omitted before this remark; the text I am using, professedly that of Reinhardt, curiously enough, makes the same omission. But it is evidently a misprint only; otherwise we get two speeches of Crito successively.

44. *Quid restat;* this remark may mean either of two things, "what remains to keep us at enmity," or, "what remains to prevent the marriage." I should incline to the former, from the next speech.

46. *De uxore;* "of the wife," "about my taking her for my wife."

Nil mutat Chremes; put interrogatively "as indeed I have her to wife now, you will scarcely object to the continuance of such a state of things, will you?"

Nisi siquid pater ait aliud. Pam. Nempe— Sim. Id scilicet. Ch. Dos, Pamphile, est
Decem talenta. Pam. Accipio. Ch. Propero ad filiam; eho, mecum, Crito:
Nam illam me credo haud nosse. Sim. Cur non illam huc transferri jubes?
Pam. Recte admones. Davo ego istuc dedam jam negoti. Sim. Non potest.
Pam. Qui? Sim. Quia habet aliud magis ex sese, et majus. Pam. Quidnam? Sim. Vinctus est.
Pam. Pater, non recte vinctus'st. Sim. At ita jussi. Pam. Jube solvi, obsecro.
Sim. Age fiat. Pam. At mature. Sim. Eo intro. Pam. O faustum et felicem diem!

ACTUS V. SCENA V.

Charinus. Pamphilus.

Ch. Proviso, quid agat Pamphilus: atque eccum. Pam. Aliquis-me forsitan

47. *Nisi; nisi* does not qualify the reason; the sentence is elliptical, being in full "unless your father has anything to say to the contrary; *I don't object at all.*"

Nempe— Si. *Id scilicet;* the meaning of this passage is doubtful. In the first place *nempe* must be rendered literally "*namely,*" implying that Pamphilus is beginning a sentence, which is cut short by Simo, in which he was going to advance something about which his father would probably demur. The question then is, what is the meaning of *id scilicet?* one of these two things; either, "very well, let it be so," referring to the previous sentence, taking no notice of the remark of Pamphilus; or "just so;" implying acquiescence in such a speech as this "the dowry, to wit," which we are to suppose the *nempe* and some significant sign besides to have expressed. Donatus suggests the latter; while Madame Dacier supposes the passage of Donatus spurious, to rescue him from what she thinks so barbarous an interpretation. Colman even gets sarcastic, to the same end; both, I conceive, without sufficient reason.

48. *Decem talenta;* £1937. 10*s.* A talent contained 60 minæ, a mina 100 drachmæ, a drachma was about 7¾*d.* in our money; which makes a Mina, £3. 4*s.* 7*d.*, and a talent, £95. 15*s.*

52. *At ita jussi;* "well, I ordered so:" *i.e.* "rightly or not rightly, so it is, and by my order." I see no reason for supposing, with editors, a pun on *recte;* as if the old man took him to say, "*non satis stricte,*" "*not fast enough.*"

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1. *Proviso;* "to come forth to see." See note, page 27, line 1.

Eccum = ecce eum.

Putet, non putare hoc verum: at mihi nunc sic esse hoc verum liquet.
Ego Deorum vitam eapropter sempiternam esse arbitror,
Quod voluptates eorum propriæ sunt: nam mi immortalitas
Parta 'st, si nulla unquam ægritudo huic gaudio intercesserit.
Sed quem ego mihi potissimum optem, cui nunc hæc narrem, dari?
CH. Quid illud gaudi est? PAM. Davom video: nemo 'st, quem mallem omnium:
Nam hunc scio mea solide solum gavisurum gaudia.

ACTUS V. SCENA VI.

DAVUS. PAMPHILUS. CHARINUS.

DAV. Pamphilus ubinam'st? PAM. Hic est, Dave. DAV. Quis homo 'st? PAM. Ego sum Pamphilus:
Nescis quid mi obtigerit. DAV. Certe: sed quid mi obtigerit scio.
PAM. Et quidem ego. DAV. More hominum evenit, ut, quod sim ego nactus mali,
Prius rescisceres tu, quam ego quod tibi evenit boni.
PAM. Mea Glycerium suos parentes repperit. DAV. Factum bene! CH. Hem!
PAM. Pater amicus summus nobis. DAV. Quis? PAM. Chremes. DAV. Narras probe.

---

3. *Ego Deorum;* here he broaches a somewhat notable doctrine, that the consciousness of joy which cannot be taken away is enough to constitute immortality: albeit, he somewhat begs the question: I doubt if anyone would dispute it.

Westerhovius is quick of scent to discover the doctrine of Epicurus, though with little reason or success.

4. *Propriæ sunt;* "are their own," "are out of anyone's power to take away."

8. *Solus;* perhaps *solus* means "*chief of all,*" rather than "*alone*" in this passage; for he would scarcely assert what the literal word would do.

---

3. *More hominum;* not a very lucid remark: it seems to mean "evil report flies faster than good report."

Pam. Nec mora ulla est, quin jam uxorem ducam. Ch. Num ille somniat
Ea, quæ vigilans voluit? Pam. Tum de puero, Dave? Dav. Ah, desine:
Solus es, quem diligunt Di. Ch. Salvus sum, si hæc vera sunt.
Colloquar. Pam. Quis homo 'st? Charine, in tempore ipso mi advenis.
Ch. Bene factum. Pam. Audisti? Ch. Omnia: age, me in tuis secundis respice.
Tuus est nunc Chremes: facturum, quæ voles, scio esse omnia.
Pam. Memini: atque adeo longum'st, nos illum expectare, dum exeat.
Sequere hac me: intus apud Glycerium nunc est: tu, Dave, abi domum:
Propere arcesse, hinc qui auferant eam: quid stas? quid cessas? Dav. Eo.
Ne expectetis dum exeant huc: intus despondebitur:
Intus transigetur, si quid est, quod restet. Plaudite.

---

12. *Tuus;* "yours," "at your command."

15. *Arcesse, qui; = arcesse illos, qui.*

16. *Ne expectetis;* this line and the next are the epilogue, and are tolerably amusing: they come well out of the mouth of Davus.

17. *Plaudite;* as Colman has a useful note here, I shall copy it.

"All the old Tragedies and Comedies acted at Rome concluded in this manner. 'Donec cantor vos 'Plaudite,' dicat,' says Horace. Who the 'cantor' was, is a matter of dispute. Madame Dacier thinks it was the whole chorus; others suppose it to have been a single actor; some, the prompter, and some, the composer. Before the word 'Plaudite' in all the old copies is an Ω, which also has given rise to several learned conjectures. It is most probable, according to the notion of Madame Dacier, that this Ω, being the last letter of the Greek alphabet, was nothing more than the mark of the transcribers to signify the end, like the Latin word 'Finis' in modern books; or it might, as Patrick supposes, stand for Ωδος, 'cantor,' denoting that the following word 'Plaudite' was spoken by him. After 'Plaudite' in all the old copies of Terence stand these two words, 'Calliopius, recensui;' which signify, 'I, Calliopius, have revised and corrected this piece.' And this proceeds from the custom of the old critics, who carefully revised all manuscripts, and when they had read and corrected any work, certified the same by placing their names at the end of it."

TRANSLATION.

THE ANDRIA OF TERENCE.

Advertisement:

ACTED at the Megalensian Games, Marcus Fulvio and Manlius Glabrio, Curule Ædiles. Lucius Ambivius Turpio *and* Lucius Atilius Prænestinus brought it out. Flaccus, a freedman of Claudius, composed the music, to pipes in the same mode of low pitch and high pitch. And it is entirely Greek: published when Marcus Marcellus *and* Cneius Sulpicius were Consuls.

ACTORS IN THE PLAY.

SIMO, *an old man.*
SOSIA, *a freedman of Simo.*
DAVUS, *a slave.*
MYSIS, *a maid-servant.*
PAMPHILUS, *a young man, son of Simo.*
CHARINUS, *a young man.*
BYRRHIA, *a slave of Charinus.*
LESBIA, *a midwife.*
GLYCERIUM, *daughter of Chremes, same as Pasibula.*
CHREMES, *an old man, father of Philumena.*
CRITO, *a stranger.*
DROMO, *a slave.*

SUMMARY OF CAIUS SULPITIUS APOLLINARIS.

PAMPHILUS seduces Glycerium, falsely supposed *to be* sister of a courtesan, an Andrian by birth. And she having become pregnant, he promises that she shall be his wife. Now his father had bespoken another for him, daughter of Chremes; and when he discovers *his* affection, he pretends the marriage is about to take place; desiring to learn what intention his son may have. Pamphilus at the recommendation of Davus, does not oppose. But when Chremes sees the little child born of Glycerium, he objects to the marriage, *and* disclaims the son-in-law. Afterwards he gives this Glycerium, unexpectedly discovered to be his daughter, to Pamphilus *as* wife; the other *daughter* he gives to Charinus.

PROLOGUE.

The Poet, when first he turned his attention to writing, fancied that this care only was laid upon him, that the plays which he might compose should please the people. But he perceives that it turns out far otherwise. For he is misapplying his labour in writing prologues, not to relate the argument, but to answer the slanders of a malicious old poet. Now, I pray you, turn your attention to this thing, which they set forth as a fault. Menander composed the Andria and the Perinthia. He who is accurately acquainted with either, is acquainted with both. They are not so dissimilar in plot, but are composed in different language and style. Whatever things were suited, *this poet* confesses he has transferred from the Perinthian into the Andrian, and used them as his own. Those persons censure this proceeding; and dissent in this particular, that it is not proper, *say they*, that plots be intermixed. Verily, they make plain, by *this their wise* understanding, that they understand nothing; who, when they accuse this *poet*, are accusing Nævius, Plautus, Ennius, whom this our poet regards as models: whose negligence he prefers to emulate, rather than the benighted accuracy of those despicables. From which I advise them to be quiet in future, and cease speaking slanders; that they may not be informed of (know) their own evil deeds. Favour me; attend with mind unbiassed, and take note of the thing, that you may determine, what ground for hope is left *me*. The Comedies which *this writer* shall compose anew hereafter, must be witnessed, or condemned by you in anticipation.

THE ANDRIA OF TERENCE.

ACT I. SCENE I.

SIMO. SOSIA.

SIMO. Carry these things within, you: go. Sosia, here; I just want to speak to you.

SOSIA. Consider it said. Namely, that these things be rightly taken care of.

SIM. No, something else.

SOS. What is there, which my skill can effect for you more than this?

SIM. There is no need of that skill for this matter, which I am about. But of those qualities, fidelity and secrecy, which I have always considered placed in you, *there is need.*

SOS. I wait what you wish.

SIM. How, ever since I bought you, you have always had, from a child, a just and kindly service under me, you are aware. From a slave, I made you my freedman, because you served willingly. I bestowed upon you the greatest reward I had.

SOS. I hold it in mind.

SIM. I do not repent what I did.

SOS. I am glad, Simo, if I have done or do anything for you, which gives you pleasure; and that it has been pleasing to you, I hold to be *sufficient* thanks. But this affair is annoying to me; for this rehearsal is as it were a reproaching of one unmindful of a kindness. But do you tell me in a word, what it is you want with me.

SIM. I will do so. This first in this matter I say to you before-hand; these nuptials are not real, which you believe to be *so.*

SOS. Why then do you feign *them to be real?*

SIM. You shall hear the whole affair from the beginning. By this means you will become acquainted both with my son's life and my plans; and what I want you to do in this matter. For he, Sosia, after he had passed out of the ephebi, opportunity of living more according to his own will was *afforded him*. For before, how could you know *him*, or discover his disposition, while age, fear, *and* tutor were restraining him?

Sos. It is so.

Sim. What all youths for the most part do,—devote their attention to some pursuit, either to keep horses, or dogs for hunting, or to the philosophers:—of these, he took to no one in particular in preference to the rest; and yet to all of them in a moderate degree. I was glad.

Sos. Not unreasonably: for I think it is especially useful in life, that nothing be in excess.

Sim. So his life was: easily to tolerate and endure all people, with whomsoever he was in company; to give himself up to these: to following their pursuits; opposed to no one; never preferring himself to them: thus, easily, without envy, you get praise and procure friends.

Sos. Wisely has he laid down his rule of life: for in these times obsequiousness begets friends, truth hatred.

Sim. Meanwhile a certain woman, three years ago, emigrated from Andros to this vicinity; compelled by want and the neglect of her relations; of surpassing beauty and in the flower of her life.

Sos. Ah, I fear the Andrian brings some evil.

Sim. At first she modestly passed her life with frugality and hardship, seeking food with wool and loom: but when *first* one and then another wooer made advances, promising money; just as the disposition of all mankind is prone to fall from labour to lust, she accepted the offer, *and* from that time begins the trade. Those who were then her lovers, by chance, just as it happens, *in such cases*, took my son thither, that he might be together with them. I at once *said* to myself, "he is certainly caught: he has it." I used to observe their servants coming and going in the morning. I used to ask "here, boy, tell me, I beg, who had Chrysis yesterday?" for that was the name of that Andrian.

Sos. I understand.

Sim. He would answer, "Phædrus," or "Clinias," or "Niceratus;" for these three were her lovers at that time. "Well, what of Pamphilus? what?" "He give his contribution: he supped:" I was glad. Also on another day I would enquire: I found that nothing whatsoever related to Pamphilus. Of a truth I began to consider him sufficiently proved, and a great example of continency. For he who is thrown together with dispositions of this sort, and his mind, nevertheless, is not excited in such business, you would conclude was at length able to have the direction of his course of life *in his own hands*. When that pleased me, then with one mouth all men began to speak all good things, and to praise my good fortune, who had a son endowed with such a disposition. What need is there of words? Chremes, urged on by this report, of his own accord came to me, to give his only daughter with a very great dowry, as wife to my son. It pleased me. I betrothed him: this day is appointed for the nuptials.

Sos. What then is in the way? why may they not come about?

Sim. You shall hear. In a few days *after those* in which these thing were done, this neighbour Chrysis dies.

Sos. O well brought about! You rejoice me: I feared *for him* from Chrysis.

Sim. Then my son was frequently present there, together with those who had loved Chrysis. He attended to the funeral with them. In the mean time sad, he sometimes shed tears with them: then that pleased me. I thought in this way.—This *son of mine*, for the sake of a small acquaintance, takes to heart the death of this girl so; what *would have been his grief* if he himself had been in love with her? What would he do for me his father? Therefore I considered all these things to be the kind offices of a humane disposition and gentle mind. Why do I delay with many words? I myself also for his sake go to the funeral, suspecting also no evil.

Sos. Well, what is that?

Sim. You shall know. *The corpse* is borne out. We proceed. In the mean time, among the women who were present there, I see by chance one young women, of form—

Sos. Good, I suppose.

Sim. —And countenance, Sosia, so modest, so lovely, that nothing could surpass it. And when she seemed to be lamenting more than the rest, and because she was of a form handsome and genteel beyond the rest, I approach the female attendants. I ask who she is. They say she is the sister of Chrysis. It immediately struck my mind. Ah! Ah! This is it. Hence came those tears; hence came that pity.

Sos. How I fear to what you may be coming.

Sim. In the meantime the funeral proceeds: we proceed with it; we come to the tomb. She is placed on the fire. We weep. Meanwhile this sister, whom I mentioned, approached the flame rather imprudently, sufficiently to be in danger: then upon this Pamphilus, out of breath, shews his well dissembled and concealed affection. He runs to her. He clasps the women round the waist. 'My Glycerium,' he said, 'what are you doing? Why are you going to destroy yourself?' Then she, in a manner from which you might easily perceive that the love was no unusual thing to her, threw herself back upon him weeping, in a very familiar manner.

Sos. What do you say?

Sim. I return from thence angry, and bearing it impatiently. And there was not sufficient cause for rebuking him: he would say, "what have I done? what have I deserved, or done wrong, father? I prevented *a women*, who wished to cast herself into the fire, *from doing so*. I have saved *her?* The defence is fair."

Sos. You judge rightly. For if you rebuke him who has borne help for *the preservation of* life, what would you do to him, who has caused loss or evil?

Sim. Chremes came to me the day after exclaiming, "unworthy crime!" *explaining*, that he had discovered that Pamphilus had this stranger for wife. I proceed sedulously to deny that to be a fact. He insists on the fact. Accordingly I then leave him refusing to give his daughter.

Sos. Did not you upon this *proceed against your* son?

Sim. Not even this cause was sufficiently strong for me to rebuke him.

Sos. How, I pray?

Sim. "You yourself, father," *he might say*, "have prescribed a limit to these things. *The time* is nearly come, when I must live after another's manner; meanwhile let me live now after my own manner."

Sos. What opportunity then is left for rebuking him?

Sim. If, on account of his amour, he be unwilling to take a wife, that, in the first place, is a wrong at his hands, which may be blamed. And now I turn my attention to that, that by means of the false nuptials there may be true cause for rebuking, *that is*, if he refuse to comply with them; *and* at the same time that that scoundrel Davus, if he have any *secret* design, may accomplish it now, when his wiles make no matter; who, I believe, will do all things with his utmost endeavour, with his hands and feet; *and* this, more to inconvenience me, than to serve my son.

Sos. Why *should he*?

Sim. Do you ask? bad nature! bad disposition! whom indeed I, if I shall catch him—but what need is there of words? Only if it happen, as I wish, that there be in Pamphilus no reluctance, Chremes remains to be gained over by me. And I hope it will be brought about. Now your duty is, skillfully to pretend that these nuptials are genuine. Throughly frighten Davus; observe my son, what he does, *and* what council he keeps with him.

SOS. Enough. I will attend *to it:* let us now go within.

SIM. Go before. I will follow.

ACT I. SCENE II.

SIMO. DAVUS.

SIM. There is no doubt, but that my son is unwilling *to take* a wife. Accordingly I perceived that Davus was in a fright just now, when he heard that the marriage was about to take place. But he himself is coming out of the house.

DAV. I was wondering about this, if it would so turn out; and was continually fearing where my master's lenity would end: who, when he had heard that the wife was not to be given to his son, never uttered a word to any of us, nor bore it with impatience.

SIM. But now he will do it; and not, as I think, without great cost to you.

DAV. He wished this, that we, thus unsuspecting, might be led away by a delusive joy; at one time in hope, our fear being removed; then again in suspense, wavering; that *in this way* there might not be time for brooding over the disturbance of the marriage. The crafty fellow!

SIM. The villain! What is he saying.

DAV. It is my master, and I was not aware of him.

SIM. Davus.

DAV. Well, what is it?

SIM. This way to me.

DAV. What does he want?

SIM. What say you?

DAV. About what?

SIM. Do you ask? There is a rumour that my son is in love.

DAV. Does the people trouble itself about that, indeed!

SIM. Will you attend to this or not?

DAV. Certainly, I will attend to it.

SIM. But that I should now inquire into these things is the part of a harsh father. For what he has done hitherto is in no way my concern. Whilst *his* time of *life* inclined him to that course, I allowed *him* to indulge his own inclination. Now this day brings another course of life, asks for other habits. From this time I demand, or, if it be reasonable, I beg of you Davus, that he may at length return into the correct course.

DAV. What may this be?

SIM. All, who are in love, take it hardly that a wife should be assigned them.

DAV. So they say.

SIM. Then if any one has taken a bad teacher in that matter, he applies his diseased mind for the most part to a worse course.

DAV. By Hercules, I dont understand *you.*

SIM. No? Humph.

DAV. No. I am Davus, not Œdipus.

SIM. In short then you wish me to speak in plain language what remains to say?

DAV. By all means.

SIM. If then, I shall perceive you to-day attempting any deceit about these nuptials, in order that they may not take place; or anxious to shew in this matter, how crafty you can be; I will hand you over, beaten with stripes, to the mill till *your* death; with this condition and ominous promise, that, if I take you out from thence, I will grind for you. What? Do you understand this? Or not as yet even this also?

DAV. Yea, clearly. So plainly just now you spoke the thing; you used no circumlocution.

SIM. I would suffer myself to be imposed upon in anything rather than in this affair.

DAV. Good words, I pray.

SIM. You laugh, you never deceive me in anything, *do you? Now* I tell you plainly, don't act rashly: and don't you say you were not warned: beware.

ACT I. SCENE III.

DAVUS.

In good truth, Davus, there is no place for either sloth or inactivity, so far as I understood the opinion of the old Gentleman just now about the marriage. And if these things be not provided against craftily, they will bring me or my master to ruin. Nor is it certain what I should do, whether I should stand by

Pamphilus, or listen to the old Gentleman. If I abandon him, I fear for his life: but if I help him, I *fear again* the threats of this last; on whom it is difficult to impose. First now he discovers this matter of the amour; he is watching me with hostile intentions, lest I should contrive any deception in *the matter* of the marriage. If he find me out, I am done for; or if it shall please him, he will assign a cause, for which, rightly or wrongly, he will consign me headlong to the mill. In addition to these evils this also falls to me; this Andrian, be she wife or mistress, is with child by Pamphilus. And it is worth the trouble to hear their boldness. For it is an undertaking of those who are mad, not of those in love. They have decided to rear whoever she brings forth; and they pretend some fallacy between them now, that she is an Athenian citizen. There was once on a time a certain old man, a merchant: he was wrecked off the island of Andros. He perished. That there on that occasion the father of Chrysis took in this girl an orphan, cast on the shore, and a little one. This is the tale. To me indeed it does not become likely, but to them themselves the fabrication is pleasing. But Mysis is going out from her: moreover I must betake me away to the forum, to meet Pamphilus; lest his father should come upon him before he has had time to consider of this matter.

ACT I. SCENE IV.

MYSIS.

I heard you long since, Archylis; you order Lesbia to be fetched. Verily, by Pollux, she is a woman given to drink and rask, and little worthy that you should commit to her charge a woman at her first lying in. However, I will fetch her. Look you at the obstinacy of the little old woman; because she is her pot-companion. Gods, I beg of you, give my mistress power to bring forth, and to that *old thing* opportunity of making blunders in other cases rather *than this.* But why do I see Pamphilus frightened? I am in a fright what it may be. I will wait, to know whether this commotion brings us anything of sorrow.

ACT I. SCENE V.

PAMPHILUS. MYSIS.

PAM. Is this a humane thing to be done or undertaken? Is this the duty of a father?

MY. What is it?

PAM. By the faith of the Gods, if this is not insult, what is it? He has determined for himself to give me a wife to-day: was it not proper that I should have known it beforehand? ought it not to have been communicated before?

MY. Wretched me, what words do I hear?

PAM. What of Chremes? who declared that he would not give his daughter to me to wife: has he changed that *decision*, because he sees me unmoved? Does he so obstinately apply his diligence, to draw me miserable away from Glycerium? Which, if it come about, I perish utterly. Was ever any man so unfortunate or unhappy as I am? Oh, faith in Gods and men; in no way shall I be able to escape the alliance of Chremes? In how many ways am I despised *and* spurned? all things done *and* completed! Humph! After having been repudiated, I am sought again? Why *is this?* unless it is this which I suspect:—they are rearing some monster; *and* since she can be obtruded upon no one else, they come to me.

MY. This speech has rendered wretched me breathless with fear.

PAM. For what shall I say of my father? Alas! could he settle so important an affair so negligently? Passing by just now, he said to me in the forum, 'you must take a wife, Pamphilus, to day: get ready: go home.' He seemed to me to say this, 'go, make haste, and hang yourself.' I was astounded. Do you think I could utter any word, or any excuse, even a foolish one, a false one, a lame one? I was struck dumb. But should any one now ask me what I should have done, if I learnt that before; I should have done something, that I might not do this. But now what first shall I turn my attention to? So many cases entangle me, which distract my mind. Love, pity for this woman, anxiety about the wedding: then, reverence for my father who has suffered me with so lenient a disposition up to this time, to do whatever things it pleased my mind to do: shall I *act* so as to oppose him? alas, me! It is uncertain what to do.

MY. I wretched am in fear about this uncertainty, in what it may end. But now it is very needful, either that he speak with her, or that I speak to him about her. While the mind is in suspense, it is turned this way or that way by a slight impulse.

Pam. Who is this that speaks? Mysis? Good morning.

My. O good morning, Pamphilus.

Pam. How does she do?

My. Do you ask? She is suffering with grief; and, wretched, she is anxious about this,—because the nuptials have been fixed long ago for this day; so she fears this,—lest you are deserting her.

Pam. Ha! could I attempt that? could I allow her, wretched, to be deceived for me? she who trusted to me her soul and whole life? whom I have esteemed exceedingly dear to my mind for a wife? could I permit her mind, well and modestly taught and trained up, compelled by want to be corrupted? I could not do *it*.

My. I should not fear if it rested in you only; but I *fear* that you may not be able to withstand compulsion.

Pam. Do you think me so cowardly; so ungrateful furthermore, or inhuman, or brutal; that neither intimacy, nor love, nor shame should move me, or warn me, to keep my word?

My. This one thing I know, that she is deserving that you should be mindful of her.

Pam. Should be mindful? O Mysis, Mysis! even now the words of Chrysis about Glycerium are written in my heart; just at the point of death she calls me: I approached: you *were* out of the way: we *were* alone; She began:—"my Pamphilus, you see the beauty and youthful age of this girl: nor is it unknown to you of how much use both these are now to her for the protection of her chastity and her interest. Wherefore I beg of you by this right hand, and by your genius; by your own good faith, and by her loneliness, I beseech you; that you will not separate her from you, nor desert her. If I have loved you in place of a genuine brother by birth, or if she has always esteemed you very greatly, or has been subservient to you in all things, obey me now. I give you to her as a husband, friend, protector, father. I make over these our goods to you, and commit them to your good faith." She gives her into my hand: immediately death takes possession of her. I received her; I will protect her when received.

My. So indeed I trust.

Pam. But why are you going away from her?

My. I am fetching the midwife.

Pam. Make haste: and, do you hear?—take care *not to speak* one word about the marriage, lest that also *add* to her sickness.

My. I know.

ACT II. SCENE I.

Charinus. Byrrhia. Pamphilus.

Ch. What do you say, Byrrhia? Is she given this day to Pamphilus, to wed?

By. It is so.

Ch. How do you know?

By. I heard just now from Davus in the forum.

Ch. Ah, wretched me! As my mind by hope and fear has been kept up until hitherto; so, since hope is taken away, it is grown dull, languid, and worn out with anxiety.

By. I beseech you, Charinus, by Pollux' temple, since what you wish cannot be done, to wish that which can.

Ch. I wish for nothing else, except Philomela.

By. Ah, me! How much better is it to apply your diligence to this,—how to cast out that affection from your heart; than to say that by which your love is more inflamed, *and that* to no purpose.

Ch. All of us, when we are well, easily give right counsels to the sick. If you were in my position, you would think otherwise.

By. Well! well! as it pleases *you*.

Ch. But I see Pamphilus. I am resolved to try everything, before I perish.

By. What is he doing?

Ch. I will beg of him himself: I will supplicate him: I will recount my love to him. I believe I shall obtain my request, that at least he put off the day for the marriage somewhat. In the meanwhile something may be done, I hope.

By. That something is nothing.

Ch. Byrrhia, what do you think? should I go to him?

By. Why not? that you may obtain nothing; that he may consider you an adulterer ready for him, if he marry her?

Ch. Will you go to perdition with that suspicion, you knave!

Pam. I see Charinus: good day!

Ch. O good day! Pamphilus, I come to you seeking hope, health, counsel, aid.

Pam. By Pollux I have neither time for counsel, nor means for help. But what is it?

Ch. Do you marry a wife to-day?

Pam. *So* they tell *me*.

Ch. Pamphilus, if you do that, you see me to-day for the last time.

Pam. Why so?

Ch. Alas, me! I fear to speak it; Byrrhia, I beg *of you, you* tell him.

Pam. What is it?

By. He loves your betrothed.

Pam. Verily, he is not of my opinion. Come now, tell me; had you anything further to do with her, Charinus?

Ch. Ah, Pamphilus, no!

Pam. How I would *you had.*

Ch. Now I beseech you, by friendship, and by love, in the first place not to marry her.

Pam. Truly, I will do my best.

Ch. But if that cannot be, or this marriage is dear to you—

Pam. Dear?

Ch. At least put it off some days, while I go somewhither, that I may not see it.

Pam. Hear now at once, I, Charinus, by no means consider it to be the mark of an honourable man, when he in no way deserves it, to demand that a thing be set down to him as a favour. I am as anxious to avoid this marriage, as you to obtain it.

Ch. You have restored my life.

Pam. Now if you can do anything, either you, or this Byrrhia, do, invent, find out, effect, anything by which she may be given to you. I will do that by which to me she may not be given.

Ch. Enough.

Pam. Most opportunely I see Davus, on whose advice I am relying.

Ch. But you, by Hercules, have not *said* anything to me, except those things, which are not needful to be known: will you make off.

By. Truly I will and gladly.

ACT II. SCENE II.

Davus. Charinus. Pamphilus.

Dav. Good gods, what good news do I bring! But where shall I find Pamphilus, that I may take away the fear in which he now is, and fill his mind full with joy?

Ch. I know not what he is glad *about*.

Pam. It is nothing: he has not as yet heard of these evils.

Dav. Whom I now believe, if he has heard of the marriage arranged for him,—

Ch. Do you hear him?—

Dav. Is seeking me breathless through the whole city. But where shall I seek? where shall I go to now first?

Ch. Do you hesitate to accost him?

Dav. I have it.

Pam. Davus, here; stop.

Dav. What man is it that *wants* me? O Pamphilus, *it is* you yourself I am seeking: well done, Charinus! both *most* opportunely; I want you both.

Pam. Davus, I am undone.

Dav. But do you hear this.

Pam. I am undone.

Dav. I know what you fear.

Ch. My life indeed, by Hercules, is certainly in doubtful case.

Dav. And what YOU *are fearing too,* I know.

Pam. The marriage for me—

Dav. *Are you going to tell me,* although I know it?

Pam. To-day.

Dav. Do you beat *it into me,* altho' I know? You fear this, that you will have to marry *her*; but YOU, that you may not marry *her*.

Ch. You have it.

Pam. That is the very thing.

Dav. And that very thing is nothing dangerous: attend to me.

Pam. I beg of you, as soon as possible, release me wretched from this fear.

Dav. Well; I release you: Chremes does not any longer grant the wife to you.

Pam. How do you know?

Dav. You shall know. Your father just now stops me: he tells *me* he gives a wife to you to-day: also many other things, which now there is not place for relating. Forthwith hastening to you I run to the forum, to tell you these things. When I do not find you, I climb up into a certain lofty place. I look all around. *I see you* nowhere. There by chance I see Byrrhia, servant of this man. I enquire of *him;* he says he has not seen you. It is harrassing to me: I reflect what to do.

In the meantime a suspicion, from the very nature of the affair, comes over me as I return:—'Humph! But little food: himself low-spirited: a marriage unexpectedly:—they don't agree together.'

PAM. But what is *all* this for?

DAV. I forthwith *betake* myself to the house of Chremes. When I arrive there, *I find* solitude before the door: I already at that *began to* rejoice.

CH. You say rightly.

PAM. Go on.

DAV. I look about: meanwhile I see no one enter, no one go out; no matron in the house; no decorating; no disturbance. I approached. I looked within.

PAM. I know,—a strong proof.

DAV. Do these things seem like a marriage?

PAM. No, I think not, Davus.

DAV. Think? do you say? You do not take it rightly. The thing is certain. Also I saw a servant *belonging* to Chremes, going out from there, bearing greens and small fishes, an obolus worth, for the old man's dinner.

CH. I am delivered to-day, Davus, by your means.

DAV. No, indeed!

CH. Why so? for he does not give her to him at all?

DAV. Silly fellow! As if it were a necessary result, if he does not give her to him, that you should marry her. Unless you see *to it*, unless you supplicate the friends of the old man, *unless* you seek earnestly; *you certainly won't.*

CH. You give good warning. I will go. Although, by Hercules, often already has this hope deceived me. Farewell.

ACT II. SCENE III.

PAMPHILUS. DAVUS.

PAM. What then does my father wish for himself? Why is he feigning *the marriage* to be *coming off?*

DAV. I will tell you. If he is angry at this now, *namely*, because Chremes will not give you the wife, himself may seem to himself unjust *to you;* nor *is* that unreasonable, before he has ascertained your mind, how it is disposed to the marriage. But if you refuse to have her, thereupon he will transfer the fault to you. Then those quarrels will be brought about.

Pam. I will bear anything whatsoever.

Dav. He is your father, Pamphilus. It is a difficult matter. Then this woman is unprotected: as soon said as done he will find some pretext for which he may cast her out of the town.

Pam. Cast her out?

Dav. And quickly too.

Pam. Tell me then what I shall do, Davus.

Dav. Say that you will marry *the wife*.

Pam. Ha!

Dav. Well, what is it?

Pam. Could I say that?

Dav. Why not?

Pam. I could never do it.

Dav. Do not refuse.

Pam. Be unwilling to persuade me.

Dav. Look *now*, what would come of that.

Pam. That I should be shut out from her, and bound to this other.

Dav. It is not so. For I think it to be thus:—the father says, 'I want you to take a wife to-day;' you say, 'I will take her:' tell me for what he will quarrel with you? upon this you will make all his plans, which now are clear to him, become uncertain, without any risk. For this is by no means doubtful, that Chremes will not give you his daughter: nor do you change anything of these things which you are about for this reason,—lest he alter his opinion. Tell your father you are willing: so that, although he wish, he may not be able rightly to be angry with you. For I will easily put to flight what you expect;—no one will give a wife to *a man of* such a character; he will find a poor woman rather than suffer you to be corrupted. But if he sees you bear it with easy mind, you will make him negligent; at his ease he will seek other things at his leisure. In the meantime something fortunate will turn up.

Pam. Do you think so?

Dav. It is indeed in no way doubtful.

Pam. See to what point you are drawing me on.

Dav. Why don't you be quiet.

Pam. I shall speak. Moreover lest he learn I have a child by her, we must be cautious: for I have promised that I will bring it up.

Dav. O daring deed.

Pam. She begged of me to give her this pledge, that she might know that she was not to be deserted.

Dav. It shall be attended to; but you father is here; take care, lest he see you sad.

ACT II. SCENE IV.

Simo. Davus. Pamphilus.

Sim. I come back to see what they are about, or what counsel they are taking.

Dav. This man now does not doubt, but that you will refuse to marry her. He comes from a retired place somewhere or other having planned in his mind *what to say.* He expects that he has invented a speech, which shall perplex you. Wherefore take you care to be self-possessed.

Pam. Provided I am able, Davus.

Dav. Trust me in this, Pamphilus, I say; that your father will never change one word with you this day, if you say you will marry her.

ACT II. SCENE V.

Byrrhia. Simo. Davus. Pamphilus.

By. My master commands me to watch Pamphilus to-day, my other business being laid aside, that I may know what he may be about in the matter of the marriage. For that I now follow this man who is going along: accordingly, I see *Pamphilus* himself, *here* before *me*, with Davus; I will attend to this.

Sim. I see both of them at hand.

Dav. Ha! look out.

Sim. Pamphilus.

Dav. Look at him as if unexpectedly.

Pam. O, father!

Dav. Well done.

Sim. I wish you to marry a wife to-day, as I said.

By. Now I fear for my side, what he will answer.

Pam. Neither in that, nor in anything else shall you ever find any delay in me.

By. Ha!

Dav. He is struck dumb.

By. What said he?

Sim. You act as becomes you, when that, which I ask, I obtain with gratitude.

Dav. Am I right?

By. As far as I hear, my master has lost his wife.

Sim. I go in now; that you may not be in delay, when there is need of you.

Pam. I go.

By. In nothing can there be faith in man? That remark is true, which is wont commonly to be made, that all would rather it should be well with themselves, than with another. I saw her: I remember that I saw a virgin of fair form. On which account I am more lenient with Pamphilus, if he prefer that himself embrace her in his dreams, rather than the other. I will carry back the news, that he may maltreat me for this evil event.

ACT II. SCENE VI.

DAVUS. SIMO.

Dav. This *master of mine* now fancies that I am working some deceit upon him, and that I have remained here with that object.

Sim. What says Davus?

Dav. Equally anything now indeed. (*see notes.*)

Sim. Nothing? humph!

Dav. Nothing at all.

Sim. But indeed I was in expectation of *something*.

Dav. It has turned out contrary to *his* expectation: I see: this annoys the old gentleman.

Sim. Cannot you speak the truth to me?

Dav. Nothing *is* more easy.

Sim. Is this marriage an annoyance to him at all on account of his intimacy with this stranger girl?

Dav. Not at all, by Hercules: or, if *it is* so, the trouble is one of two or three days: do you understand? then it ends. Moreover he himself has thought over that matter in the right way.

Sim. I commend him.

Dav. While it was allowed him, and while his age bore it, he intrigued. Then it was secret. He took care that that business should not ever be to him a disgrace, as it becomes a true man. Now he needs a wife: he has turned his attention to taking a wife.

Sim. He seemed to me to be somewhat a little sad.

Dav. In no way about this matter, but there is something for which he is vexed with you.

Sim. What is it?

Dav. It is a trifling matter.

Sim. What is it?

Dav. Oh, nothing.

Sim. But tell *me*, what it is.

Dav. He says you spend your money too sparingly.

Sim. That I do?

Dav. *Yes*, you. Scarcely, says he, to the value of ten drachmæ, has food been provided. Does he seem to be giving a wife to his son indeed? Whom now of my companions in preference shall I invite to supper? And what must be said here? you indeed are too sparing: I do not praise you.

Sim. Hold your noise.

Dav. I have stirred him up.

Sim. I will see that these things be done properly. What is this business? What does this old rogue wish for himself? For if here there is any evil, there is the source of the thing. (*see notes.*)

ACT III. SCENE I.

Mysis. Simo. Davus. Lesbia. Glycerium.

My. So indeed, Lesbia, the thing is as you said: by Pollux, you cannot often find a man faithful to a woman.

Sim. This maid is from the Andrian. What do you say?

Dav. It is so.

My. But this Pamphilus—

Sim. What says she?

My. Has confirmed his pledge.

Sim. Ha!

Dav. Would that either he were deaf, or she were made dumb.

My. For what she brings forth, he has commanded to be reared.

Sim. O Jupiter! What do I hear? It is done for, if this woman tells the truth.

Les. You describe a good disposition in the young man.

My. Most excellent. But follow me within, that you may not be a delay to her.

Les. I follow.

Dav. What remedy now shall I find for this evil?

Sim. What is this? Is he so mad? *Child* of a foreigner, *too?* Now I know, alas! With difficulty at length have I, stupid, found *it* out.

Dav. What is this he says he has found out?

Sim. This deceit first now is put upon me, they pretended that this woman is in labour, in order to deter Chremes.

Gly. Juno Lucina, bring help, preserve me, I beg.

Sim. Eh! so soon! absurd! when she heard me standing before door, she makes haste. These things, Davus, have not been divided with sufficient aptitude in the times.

Dav. *Do you speak* to me?

Sim. Are your disciples forgetful?

Dav. I don't know what your are saying.

Sim. If this fellow had attacked me in veritable nuptials unprepared, what sport he would have made of me! Now it is done with his own risk, I sail in the harbour.

ACT III. SCENE II.

Lesbia. Simo. Davus.

Les. As yet, Archylis, I see she has all signs which are usual, and which are proper for her going on well. Now in the first place make her wash; then, afterwards, give *her* what I have commanded to be given to her to drink, and as much as I have commanded: I am coming back here soon. By Castor, a very fine child is born to Pamphilus. I pray the Gods that it may live, as he is of a good nature, and since he feared to do an injury to this excellent young woman.

Sim. Who would not believe, who knows you, that even this had its origin in you?

Dav. What is that?

Sim. She did not give orders in her presence about what was needful to be done for the woman in labour; but after she has gone out, she calls out from the road to the women who are within. O Davus, am I so despised by you? or do I seem to you at length to be so fit a person, that you begin to deceive me with guile in such an open manner? At all events *do it* with care; that I may seem to be feared, if I shall have found it out.

DAV. Certainly now, by Hercules, this man is himself deceiving himself, not I.

SIM. Did I not speak it out to you, did I not threaten you that you should not do it? Are you not afraid? What effect has it had? am I to believe you now in this, *think you*, that this woman has had a child by Pamphilus?

DAV. I perceive where he makes the mistake; and I have it, what to do.

SIM. Why are you silent?

DAV. What should you believe? as if these things had not been reported to you, that they would so turn out.

SIM. *Has* anything *been reported* to me?

DAV. Come now, have you yourself perceived that this is being pretended?

SIM. I am made game of.

DAV. It was told you; for how did this suspicion fall on you?

SIM. How! because I knew you.

DAV. As if you should say it was done by my designing.

SIM. *Yes;* for I know for certain *it was.*

DAV. You do not as yet know me, what I am, Simo.

SIM. I not *know* you?

DAV. But, if I have begun to tell any thing, immediately you think the words are falsely delivered to you. So, by Hercules, I dare not any longer say any thing.

SIM. This one thing I know, that no one has borne a child here.

DAV. You understand *it all.* But nevertheless soon they will bring out the boy here before the door. That, I even now tell you, my master, is about to happen, that you may be aware. Do not you say hereafter that this was done by the design or craft of Davus. I wish this your opinion to be altogether removed from me.

SIM. Whence do you know that?

DAV. I have heard, and I believe. Many things tend to the same end, by which I now make this conjecture. In the first place she said that she was with child by Pamphilus; it is found *to be* false; now, when she sees that the nuptials at home are being prepared, immediately a maid is sent to summon the midwife to her, and that she may bring a child at the same time. Unless this be brought about, that you see the boy, the marriage is in no way disturbed.

SIM. What say you? When you understood that they were persuing that plan, why did you not tell it to Pamphilus forthwith?

DAV. Who then drew him away from her, except *it was* I? For we all indeed know how desperately he loved this woman: now he seeks a wife for himself. In short, entrust that business to me; do you however continue to carry on this marriage just as you are doing; and I hope the Gods may help it on.

SIM. Well; go within. There wait for me, and get ready what is needful to be got ready. He has not induced me to believe these things now altogether: and I do not feel quite certain whether the things which he says are all true. But I hold it of little *importance:* that to me is much rather of very great importance, that my son has made a promise to me. Now I will go and see Chremes. I will beg the wife for my son. If I obtain that, what other time than to-day should I prefer for the marriage to be celebrated? For that which my son has promised, it is not doubtful to me, if he be unwilling, but that I may compel him to it by right; and accordingly in the nick of time behold that Chremes himself.

ACT III. SCENE III.

SIMO. CHREMES.

SIM. I bid Chremes good day!

CH. Oh, I was seeking your very self.

SIM. And I, you.

CH. You come at the desired moment. Some persons were with me *just now*, who said that they heard from you, that my daughter is married to your son to-day. I am come to see about this, whether you or they are mad.

SIM. Listen to a few things; and you shall know what I want of you, and what you seek *to know.*

CH. I listen; say what you wish.

SIM. I beseech you by the gods and our friendship, Chremes, which, begun from little children, has increased together with age, and by your only daughter and my son, for preserving whom very great power is given to you, that you help me in this matter, and that the nuptials may be celebrated just as they were about to be.

CH. Ah, do not beseech me! as if it were fitting that you obtain this from me by beseeching! Do you think I am now other that than formerly, when I was willing to grant her? If it is for an advantage to each that *the marriage* come about, command her to be summoned; but if from that course there is more evil than advantage to each, I beg this of you, to consult for the common good; as if she were your *daughter*, and I were the father of Pamphilus.

SIM. In truth, so I wish, and so I ask, that it be, Chremes; nor do I ask *it* of you *at all*, unless the thing itself recommend *such a course*.

CH. What is it?

SIM. There is a quarrel between Glycerium and my son.

CH. I hear.

SIM. So great, that I hope he may be torn away from her.

CH. Nonsense!

SIM. It certainly is so.

CH. So, by Hercules, as I tell you:—the quarrel of lovers, *is* the renewal of love.

SIM. Well! I beg of you this, that we anticipate *it*. While opportunity is given, and while his passion is interrupted by insults, before that the wickedness of these women and their feigned tears bring back his diseased mind to pity by their wiles, let us give *him* a wife. I expect, Chremes, that he will easily rescue himself from these evil courses, *when* bound by custom and a respectable wedlock.

CH. This seems so to you: but I do not think that it is possible, either that he should remain constant to her, or that I could put up with it *if he did not*.

SIM. How then do you know this, unless you have made the trial?

CH. But that that trial be made with a daughter, is serious.

SIM. Forsooth, all the inconvenience comes to this point at last, that, a separation take place, which the gods prevent. But if he be reformed, look how many advantages result! in the first place, you will have restored a son to a friend; you will find for yourself a firm son-in-law, and a husband for your daughter.

CH. In that case, what? If you have so brought your mind *to think* that this is useful, I am unwilling that any advantage to you should be lost through me.

SIM. Deservedly Chremes have I ever held you in the highest estimation.

Ch. But what say you?

Sim. About what?

Ch. How do you know that they are now at discord between themselves?

Sim. Davus himself told it to me, who is most intimately acquainted with their plans; and he persuades me, as much as I am able, to bring the marriage about. Do you think he would do *so*, unless he knew that my son wished these same things? Therefore you yourself shall hear his words. Ho! call Davus here. And there he is; I see him coming out of doors.

ACT III. SCENE IV.

Davus. Simo. Chremes.

Dav. I was going to you.

Sim. What is it?

Dav. Why is not the wife summoned? It is already growing towards evening.

Sim. I for some time, Davus, have not been free from fear about you, lest you should do the same thing, which the common herd of slaves is wont to do,—deceive me with guile; because my son is in love.

Dav. Could I do that?

Sim. I thought so; and accordingly, fearing that, I concealed from you what I now tell.

Dav. What?

Sim. You shall know: for I almost have faith in you now.

Dav. At length have you found out who I am?

Sim. The nuptials were not about to be.

Dav. What? not?

Sim. *No*, but I pretended they were, for this reason, that I might thoroughly try you.

Dav. What do you say?

Sim. The thing is so.

Dav. *See*, I was never able to find out that; eh! it was a cunning plan.

Sim. Listen to this: when I ordered you from here to go in, this gentleman opportunely comes to meet me.

Dav. Ha! are we done for!

Sim. I tell to this gentleman what you just now told me.

DAV. What shall I hear?

SIM. I beseech him to grant his daughter, and with difficulty I obtain my request.

DAV. I am done for.

SIM. Ah! what did you say?

DAV. Excellently done, I say.

SIM. Now on this gentleman's account there is no *further* delay.

CH. I will go home now, I will tell her to be being prepared; and I *will* bring back word here.

SIM. Now I beg of you, Davus, since you alone have effected these nuptials for me—

DAV. I, alone, indeed!—

SIM. Endeavour to correct *my* son for me from this time forth.

DAV. By Hercules I will do so diligently.

SIM. You can now, while his mind is irritated.

DAV. Set your mind at rest.

SIM. Well then, where is he now?

DAV. Much if he is not at home.

SIM. I go to him; and will tell to him also these same things which I have told to you.

DAV. I am nobody. What reason is there to prevent me from going to the mill direct? There is no place left for supplication; now I have disturbed everything. I have deceived my master; involved my master's son in a marriage; I have caused that it be to-day; he not hoping so much, and Pamphilus being unwilling. Humph! cunning, eh! Whereas, if I had kept quiet, no evil would have happened. But I see him himself; I am done for. Would I had some place here, from which I might throw myself headlong.

ACT III. SCENE V.

PAMPHILUS. DAVUS.

PAM. Where is that piece of wickedness, who has *made* me to say—

DAV. I am undone; and this I confess I have rightly obtained for myself.

PAM. Where is that villain, who has to-day—

DAV. I am undone.

PAM. And this I confess has happened to me rightly; since

I am so inert, so of no counsel; should I have committed my fortunes to a babbling slave? I pay the penalty of my folly; but he shall never carry it off, unpunished by me.

Dav. Hereafter I know that I shall be safe enough, if I escape this evil now.

Pam. For what shall I say to my father now? shall I say that I am unwilling, who just now promised to marry? with what effrontery dare I do that? nor do I know what now to do with myself.

Dav. Nor *do I know what I shall do with* myself *indeed,* and that I am busily trying to find out. I will say that I will discover something, that I may cause some delay to this catastrophe.

Pam. Ho!

Dav. I am perceived.

Pam. Come here, my good fellow; what are you doing? Do you see that I wretched am incommoded by your counsels?

Dav. But I will now set you free.

Pam. You will set me free?

Dav. Certainly, Pamphilus.

Pam. Namely, as *you did* just now.

Dav. Verily, I hope, better.

Pam. Oh, that I could believe you, you scoundrel! that you should restore a cause involved and ruined! ha! you, on whom I relied, who to-day have plunged me from a most tranquil state into a marriage. Did I not say that this would be *so?*

Dav. You did say so.

Pam. What do you deserve?

Dav. The cross. But let me come to myself a little; I shall soon see something.

Pam. Ah, me! since I have not leisure to take punishment of you, as I wish; for this time permits me that I take care of myself, not that I punish you.

ACT IV. SCENE I.

CHARINUS. PAMPHILUS. DAVUS.

Ch. Is this believable or utterable, that so great maliciousness should be innate in any one, that *people* should delight in misfortunes, and that they should procure their own advantages out of the disadvantages of another? Ah! Is that true? Verily, that is the worst kind of men, to whom, in refusing only, a little modesty is present: afterwards, when already *it is* time that their promises be accomplished, then, compelled by necessity, they reveal themselves; and they are in fear; and yet the case constrains them to refuse; then, upon that, their speech is most impudent—'Who are you? who are you to me? why *should I give* my lady to you.' Humph, I myself am nearest to myself.' But if you ask where good faith is, they have no modesty here, where there is need *of it;* in another instance, where there is no need, there they are modest. But what am I to do? should I go to him, and expostulate about this injury with him? shall I heap upon him many invectives? And some one may say, you will not move *him* at all. *Yes I shall;* much. Certainly I shall have been troublesome to him, and shall have gratified my resentment.

PAM. Charinus, unless the gods look on us favourably in something, I have unwittingly ruined both myself and you.

CH. Unwittingly? an excuse is at length found: *I tell you,* you have broken faith.

PAM. What now?

CH. Do you seek now also to mislead me with these words?

PAM. What is it?

CH. After I said that I loved *her*, she became pleasing to you. Alas, me wretched! who judged your disposition by my own disposition.

PAM. You are deceived.

CH. This joy did not seem to you to be sufficiently solid, unless you wheedled me a lover, and led *me* on with false hope. You have *it*.

PAM. Have I it? Ah! you know not in what great evils I wretched am involved, and how great troubles this scoundrel of mine had brought about for me by his counsels.

CH. Why is that so wonderful, if he takes pattern of you?

PAM. You would not say that, if you knew either me or my affection.

CH. I know *them;* you quarrelled with your father lately, and he now accordingly is angry with you; and has not been able to day to compel you to marry her.

PAM. Nay even—by which you the less know my misfortune,—the nuptials were not being prepared for me; nor was any one wishing to give me a wife now.

CH. I know: you are urged on by your own will.

PAM. Wait: not as yet do you know.

Ch. Truly I know that you are about to marry her.

Pam. Why do you torment me? hear this: never did he desist from urging me, to tell my father that I would marry; persuading, beseeching, even until he drove me *to do* so.

Ch. Who is he?

Pam. Davus.

Ch. Davus?

Pam. He causes the confusion.

Ch. Why?

Pam. I know not, unless the Gods have been very angry with me, who listened to him. (*see notes*)

Ch. Davus, is it so?

Dav. It is so?

Ch. Ha! what do you say, you villain? But may the Gods bring upon you a destruction worthy of your deeds. Now, tell me if all his enemies wished him plunged into marriage, what course should they give him, except this?

Dav. I am deceived, but not exhausted.

Ch. I know.

Dav. It has not succeeded by this way; we will proceed by another way; unless you think this, that, because it has made but little progress at first, this evil cannot now be turned to safety.

Pam. Nay, verily; for I surely believe that, if you set yourself, you will make two marriages for me out of one.

Dav. Pamphilus, I owe this to you in consideration of my servitude, to strive with hands and feet, both night and day, to run into danger of death, provided only I may profit you; and it is your part to pardon me, if anything has happened beyond our expectation. What I am doing but badly succeeds, but I do *it* with all my powers. Or do you find something better; have me dismissed.

Pam. I wish it: restore the situation which you received from me.

Dav. I will do.

Pam. But this is needful now.

Dav. Well! but wait; the door *leading* from Glycerium creaked.

Pam. *That* is nothing to you.

Dav. I am looking out *for*—

Pam. Well! now then?

Dav. Well, now I will impart to you this discovery.

ACT IV. SCENE II.

MYSIS. PAMPHILUS. CHARINUS. DAVUS.

MY. Now, where, wherever he shall be, I will take care that your Pamphilus is found for you, and brought with me; only do not you, my good soul, wear yourself away.

PAM. Mysis!

MY. Who is it? Ho! Pamphilus, most opportunely you present yourself to me.

PAM. What is it?

MY. My mistress told me to beseech you, if you love her, to come to her now; she says she wants to see you.

PAM. There! I am done for. This evil begins anew. *And is it right* that so I and she wretched should be troubled by your working? So for this I am sent for, because she has got to hear that a marriage is being prepared for me.

CH. Which things, indeed, how easily could they have been set at rest, if this fellow had been quiet.

DAV. Go to, if he is not enraged enough of his own accord, urge him on.

MY. And, by the temple of Pollux, the thing is so; and on this account now is the wretched woman in grief.

PAM. Mysis, I swear to you by all the Gods that I will never desert her; not, if I knew that all men were to be encountered by me as enemies. I have sought her out for me; she is found; our dispositions suit; let them go to ruin, who wish separation between us; no one, except death, shall take her away from me.

MY. I begin to recover heart.

PAM. The answer of Apollo is not more true than this. If it can be managed that my father *shall* not believe that it has been contrived by me, by how much the less these nuptials may be, I wish it; but if that is not possible, I will do that, which is in readiness, that he may believe that it has been contrived by me. (*see notes*). What sort of person do I seem?

CH. Wretched, equally with me.

DAV. I have a plan.

CH. You are valiant; if you attempt anything.

DAV. I will certainly make this right for you.

PAM. There is need of this *your plan* now.

DAV. Well, I have *it* now.

CH. What is it?

Dav. I have it for him, not for you. Don't mistake.

Ch. I am satisfied.

Pam. What will you do? tell me.

Dav. I fear this day wont be enough for me to do it *in:* do not think that I am at liberty to tell you now; do you take yourselves off at once; for you are a hindrance to me.

Pam. I will go and see her.

Dav. What, you? whether are you betaking yourself hence?

Ch. Do you wish me to tell you the truth?

Dav. Nay, verily: he is beginning the beginning of a story.

Ch. What will become of me?

Dav. Ho, you shameless fellow, have you not enough, that I add to you a short space, as long as I protract the marriage for him?

Ch. But yet, Davus—

Dav. What then?

Ch. That I may marry her?

Dav. Absurd.

Ch. Contrive to come to me here, if you shall be able to effect anything.

Dav. Why should I come? I have nothing.

Ch. But yet if *you have* anything—

Dav. Go, I will come.

Ch. If *you have* anything; I shall be at home.

Dav. Do you, Mysis, wait here a little, till I come out.

My. Why?

Dav. It is needful to be done so.

My. Make haste.

Dav. Immediately, I say, I will be back.

ACT IV. SCENE III.

Mysis. Davus.

My. Can nothing be their own to any one? Gods, your faith! I used to think this Pamphilus the greatest blessing to my mistress; friend, lover, husband, ready in any place whatsoever; but what troubles does she wretched undergo through him? Clearly there is more evil in this, than good in the other. But Davus is come out: my *good* man, what, I pray, is that? Where are you taking the child?

Dav. Mysis, now I have need of your ready craft and cunning in this matter.

My. What are you going to do?

Dav. Take it from me quickly, and set it down before our door.

My. On the ground, pray?

Dav. Take you here from the altar's herbs, and strew them under *it*.

My. Why don't you do it?

Dav. In order that if there is need of an oath from me to my master, that I have not placed it, I may be able *to swear* without committing myself.

My. I see: has this religious scrupulosity come to you lately, I pray?

Dav. Bestir yourself at once, that you may understand what I am going to do forthwith.—By Jupiter!

My. What is there?

Dav. The father of the bride is approaching. I give up the plan I first intended.

My. I don't know what you are saying.

Dav. I also will pretend I am coming on this side, from the right; do you see that you help the conversation with words, whenever it is needful.

My. I don't at all understand what you are doing: but if there is anything in which my help may be needful to you, as you see best, I will stay; that I may not hinder your success in anything.

ACT IV. SCENE IV.

Chremes. Mysis. Davus.

Ch. I am coming back, after having prepared the things which were needful for the marriage of my daughter, that I may order her to be summoned: but what is this? By Hercules, it is a child! woman, have you placed this child *here?*

My. Where is he?

Ch. Don't you answer me?

My. He is no where. Alas! wretched me, the man has left me, and gone.

Dav. Good heavens! what crowd is there at the forum? What men are quarrelling there? Provisions are dear, then, *I suppose:* what other cause I can assign, I dont know. (*see notes*).

My. Why *did* you *leave* me here alone, I beg?

Dav. Ha! what fabrication is this? Ho! Mysis, whence is this child? or who brought it here?

My. Are you quite in your right mind, that you ask that?

Dav. Whom then should I ask; who see no one else here, *besides you?*

Ch. I wonder, whence it is.

Dav. Will you tell me what I ask?

My. Pshaw!

Dav. Go to the right.

My. You are mad: did not you yourself *bring it?*

Dav. Take care you do not speak one word to me, except what I ask you.

My. You give bad advice.

Dav. Whence is it? say plainly.

My. From our house.

Dav. Ah! ah! he! I wonder indeed, if a woman *who is* a harlot *ever* acts impudently.

Ch. This woman is from the Andrian as I understand.

Dav. Do we seem to you fit persons for you to play tricks with us so? (*see notes*)

Ch. I came in time.

Dav. Make haste, then, to take the child away from the door. (*aside*) Stop; take care you do not go away anywhither from this place.

My. May the gods confound you; you terrify wretched me so.

Dav. Do I speak to you or not?

My. What do you want?

Dav. What—do you ask again? Tell me whose boy have you placed here? tell me.

My. Don't you know?

Dav. Have done with what I know; tell me what I ask.

My. Your's.

Dav. Whose? our's?

My. Pamphilus's.

Dav. Ha: what? Pamphilus's?

My. How, is not it so?

Ch. Rightly I always fought shy of these nuptials.

Dav. O abominable wickedness!

My. What are you bawling about?

Dav. Which I saw being brought to your house yesterday in the evening, *eh?*

MY. O impudent fellow!

DAV. True *it is;* I saw Canthara stuffed out.

MY. By Pollux, I thank the gods; since several free women were present at the birth.

DAV. Alas, she does not know him, through whom she resorts to these things. Chremes, if he shall see the child placed before the door, will not give his daughter, *she supposes:* he will give her all the more, by Hercules.

CH. By Hercules, he will not.

DAV. Now then, that you may be aware, unless you take the child away, I shall now roll it into the middle of the road; and roll you yourself about in the mud in the same place.

MY. Pollux, man, you are not sober.

DAV. One deceit leads to another; I now hear *it* whispered that this woman is a native of Attica.

CH. Ha!

DAV. He will take her to wife, compelled by the laws, *I suppose, will he?*

MY. Well, I pray, *and* is she not a native?

CH. I had almost fallen unwittingly into a ludicrous misfortune.

DAV. Who is this speaking? O Chremes, you come in *good* time: listen.

CH. I have already heard all.

DAV. Ah, you *heard* all.

CH. I heard *it*, I tell *you*, from the beginning.

DAV. Pray you? did you hear? Oh, wicked woman! It is fitting that she be carried away now for torture. This is he; don't think you are trifling with Davus.

MY. Wretched me, by Pollux, good old gentleman, I have said nothing falsely.

CH. I know everything; is Simo within?

DAV. He is.

MY. Don't touch me, villain; by Pollux, if I don't *tell* Glycerium all these things.

DAV. Heigho, you noodle, don't you know what has been done?

MY. How should I know?

DAV. This is the bride's father; it could not have been managed by any other way, that he should know these things, which we want *him to know.*

MY. You should have told me before.

DAV. Do you think it makes little difference, to do all by impulse, as nature suggests, or of design?

ACT IV. SCENE V.

CRITO. MYSIS. DAVUS.

CR. It is said that Chrysis dwelt in this street, who preferred to get riches here dishonestly, rather than live honestly in her own country a poor woman: by her death these goods by law have fallen to me. But I see *some persons*, of whom I will enquire: good-day!

MY. Pray, whom do I see? Is this Crito, kinsman of Chrysis? It is.

CR. O, Mysis, how do you do?

MY. Welcome, Crito!

CR. Is Chrysis, *then*— alas!

MY. By Pollux, she has undone us wretched women.

CR. How are you getting on, in what fashion, here? Pretty well?

MY. We? Just as we can, they say; when it is not allowed *for us to get on* as we should like.

CR. How is Glycerium? has she found her parents here yet?

MY. Would she had!

CR. Not yet? I have brought myself here at a by no means auspicious time: for by Pollux, if I had known that, I would never have set foot hither; for she always called her, and considered her to be, her sister; what were hers, she holds possession of; now, for me, a stranger, to begin litigation, how easy and useful that would be to me, the examples of others remind *me:* at the same time I suppose, that there is already some friend and defender of her; for she was almost a grown-up woman, then: they will cry out I am a swindler; a poor fellow, hunting for an inheritance: then, I don't feel inclined to deprive the girl.

MY. O most excellent stranger, Crito, you keep to the old style, by Pollux.

CR. Take me to her; that I may see her, since I am come here.

MY. Most certainly.

DAV. I'll follow them: I don't want the old fellow to see me at this moment.

ACT V. SCENE I.

CHREMES. SIMO.

CH. Enough, enough, already, Simo, has my friendship towards you been exhibited; enough danger have I begun to encounter; now make an end of asking: whilst I am desirous to serve you, I have almost foolishly ruined my daughter's prospects.

SIM. Nay, but now *do*, Chremes; since very earnestly I beg and beseech of you, that you now confirm by deed, the kindness a little while ago commenced in words.

CH. See how unreasonable you are, from your very anxiousness: provided only you affect what you want, you neither reflect that there is a limit to compliance, nor what you are asking me: for if you reflected, you would immediately cease to burden me with things full of hurt *to me.*

SIM. With what?

CH. Do you ask? You drove me to give my daughter to a young man, taken up with another love, shrinking from marriage, to trouble and uncertain wedlock; that I might reclaim your son by her labour and her grief. You obtained your request: I put the thing in train, while the case admitted *of it;* now it does not admit *of* it; you must bear *it:* they say she is a citizen of this place; a child is born; set us free.

SIM. By the gods I beg of you, that you will not bring your mind to believe them, to whom it is especially useful, that he be as well as possible. These things are all feigned and set on foot on account of the marriage. They will cease, when that reason, for which they do these things, shall be taken away from them.

CH. You mistake; since I myself saw the maid quarrelling with Davus.

SIM. I know.

CH. With undeceiving looks; when neither these perceived that I was there.

SIM. I believe *you;* and Davus a little before predicted to me that they would do it; and I forgot to-day to tell you, as I intended.

ACT V. SCENE II.

DAVUS. CHREMES. SIMO. DROMO.

DAV. I bid you now at length be of easy mind.

CH. Ha! There's Davus for you.

SIM. Whence comes he?

DAV. Through my help, and the stranger's.

SIM. What evil thing is that?

DAV. A more convenient man, arrival, time of *arrival*, I never saw.

SIM. The rascal, I wonder who he is praising!

DAV. All the matter is now in safety.

SIM. Do I delay to address him?

DAV. It is my master: what can I do?

SIM. O hail, good sir!

DAV. Ha! Simo! O my respected Chremes! All things are now ready within.

SIM. You have especially been careful!

DAV. When you want, send for the bride.

SIM. Good, truly! that indeed alone is wanting now: do you tell me this however, what business had you there?

DAV. I?

SIM. Just so.

DAV. I?

SIM. O yes, you.

DAV. I went in just now.

SIM. As if I asked how long ago.

DAV. Together with your son.

SIM. Is Pamphilus within? I am tormented wretchedly. How, did not you say that there was strife between them, scoundrel?

DAV. There is.

SIM. Why then is he here?

CH. What do you think that he *is?* He is quarrelling with her.

DAV. Nay, but Chremes, I will ~~not~~ let you hear from me an abominable piece of impudence. An old man, I know not whom, came just now; he was confident, crafty; when you look at his appearance, he seems to be of some importance; a sad severity is in his countenance, and in his words trust-worthiness.

SIM. What are you bringing?

Dav. Nothing, truly, except what I heard him say.

Sim. What says he, I pray?

Dav. That he knows Glycerium to be a citizen of Athens.

Sim. Ho, Dromo! Dromo!

Dro. What is it?

Sim. Dromo!

Dav. Hear me.

Sim. If you add a word—Dromo!

Dav. Hear, I beg.

Dro. What do you want?

Sim. Take this fellow up, and carry him within, as soon as you can.

Dro. Whom?

Sim. Davus.

Dav. What for?

Sim. Because I will, hurry *him* away, I say.

Dav. What have I done?

Sim. Take *him* away.

Dav. If you shall find that I have lied in anything, kill me.

Sim. I will hear nothing, I will make you tremble now.

Dav. Yet if this be true?

Sim. If it is? Take care he is kept well bound; and do you hear? bind him all-fours. Now then, go: by Pollux, I will shew you to-day, if I live, how dangerous it is to deceive a master, and him *how dangerous it is to deceive* a father.

Ch. Oh, don't storm so much.

Sim. O Chremes, the reverence of a son! does it not grieve you for me? To bear such trouble for such a son? Here, Pamphilus! come out Pamphilus! does anything shame you?

ACT V. SCENE III.

Pamphilus. Simo. Chremes.

Pam. Who wants me? I am undone, it is my father.

Sim. What say you, of all *men the most wicked?*

Ch. Well, rather express the matter itself, and forbear speaking opprobrious language.

Sim. As if anything too grievous could now be said against him! Do you say Glycerium is a citizen?

Pam. They say so.

Sim. They say so? O mighty assurance! does he now reflect what he is saying? does it grieve him for what he has done? Does his colour give any sign of shame? Is *it possible* that he should be of so weak mind, that, contrary to the custom and law of citizens, and the will of his father, he should nevertheless yet desire to have this women, with the utmost disgrace *attaching to him?*

Pam. Wretched me!

Sim. Ah! have you only just now found that out, Pamphilus? Long, long since, did that word *fall out truly in you;* when you so persuaded your mind that what you desired you must have by any means, on that very day did that word fall out truly in you! But why, indeed, do I torture myself? why do I harrass myself? why do I disturb my old age with his madness? or, how should I suffer punishment for his faults? nay, let him have her; good bye to him; let him live with her.

Pam. My father!

Sim. Why "my father?" as if you wanted this father.—Home, wife, children are found, your father being unwilling: persons suborned, to say that she is a citizen from this place; you have conquered.

Pam. Father, may I *speak* a few words?

Sim. What can you *have to* say to me?

Ch. Yet, Simo, hear *him.*

Sim. I hear him? why should I hear him, Chremes?

Ch. But, however, let him speak.

Sim. Well, let him speak; I let *you.*

Pam. I confess I love this woman; if that is to sin, I confess that also. I give myself up to you, father: impose any burden soever; give the command: do you wish me to marry a wife? do you wish me to turn this woman away? As I shall be able, I will bear it. This only I beg of you, that you do not think this old man has been suborned by me; permit me to clear myself *from that charge,* and bring him here before you.

Sim. Bring him *here!*

Pam. Let me, father.

Ch. He makes a fair request; give him leave.

Pam. Allow me this, I beg.

Sim. I allow *it.* I wish anything, Chremes, provided only I do not find I am being deceived by him.

Ch. A little punishment is sufficient to a father, for a great offence.

ACT V. SCENE IV.

CRITO. CHREMES. SIMO. PAMPHILUS.

CR. Cease asking: any one cause of these warns me to do it, either you, or because it is true, or because I wish well to Glycerium herself.

CH. Do I see Crito the Andrian? surely it is.

CR. How are you, Chremes.

CH. What are you doing at Athens, so contrary to your usual custom?

CR. It came about; but is this Simo?

CH. This *is* he.

CR. Simo, are you enquiring after me?

SIM. Ho, do you say that Glycerium is a citizen of this place?

CR. Do you deny it?

SIM. Do you come here so prepared?

CR. For what?

SIM. Do you ask? Are you to be doing these things with impunity? Are you to be enticing young men here, unskilled in matters, liberally brought up, by drawing them into fraud? and to be getting hold of their minds by promising?

CH. Are you in your senses?

SIM. And are you to be patching up harlot amours by marriages?

PAM. I am undone; I fear that the stranger will resent this.

CH. If, Simo, you knew this man well enough, you would not think so: he is a worthy man.

SIM. Is he a worthy man? Has it fallen out so exactly in time, that he should come to day at this very marriage, *and* never before? is he indeed to be believed, Chremes?

PAM. If I did not fear my father, I have in this matter that, in which I could opportunely give him a hint.

SIM. A swindler.

CR. Ha!

CH. This is his way, Crito; pass it over.

CR. Let him mind, whoever he is. (*see note.*) If he goes on saying to me what he likes, he shall hear things which he does not like. Am I setting on foot, or have I any interest in, these things? Will you not bear your misfortune with calm mind? For, as to the things which I utter, it may easily be known now, *whether* I have heard true things or false. A certain native of Attica, long ago, his ship being wrecked, was cast on the *isle of* Andria. And this woman, *then* a little girl, with him: then he, in want, by chance applies himself first to the father of Chrysis.

Sim. He begins his tale.

Ch. Let him *go on*.

Cr. Is he, indeed, to be interrupting me so?

Ch. Go on.

Cr. At that time he who received him was a relation of mine; there I heard from him that he was a native of Attica. He died there.

Ch. His name?

Cr. The name so soon?

Pam. Phania.

Ch. Ha, I am overcome with excitement.

Cr. Verily, by Hercules, I think it was Phania: this I know for certain, he said he was a Rhamnusian.

Ch. Oh, Jupiter.

Cr. These same things, Chremes, many others in Andros have heard.

Ch. Would that might be, which I hope: now, tell me what *he said* then of her; did he say she was his own?

Cr. No.

Ch. Whose then?

Cr. His brother's daughter?

Ch. Verily, she is mine.

Cr. What do you say?

Sim. What do you say?

Pam. Prick up your ears, Pamphilus.

Sim. Why do you think *so*?

Ch. This Phania was my brother.

Sim. I knew him, and am aware of it.

Ch. He, avoiding the war, and following me into Asia, sets out from here; he feared to leave her here at that time; now for the first time since I hear what became of him.

Pam. Scarcely am I in my senses, so is my mind moved with fear, hope, joy; by wondering at this so great, so sudden good.

Sim. Truly I rejoice, for many reasons, that she is found to be yours.

Pam. I believe you, father.

Ch. But one doubt yet remains to me, which perplexes me.

Pam. Bother you, and your scruple; you seek a knot in a bulrush.

Cr. What is that?

Ch. The name does not agree.

Cr. By Hercules, there she had another name *when she was* little.

Ch. What, Crito? don't you remember?

Cr. I am recollecting it.

Pam. Am I to allow his memory to stand in the way of my happiness, when I myself in this thing may cure myself? I won't suffer *it*. Ho! Chremes, what you seek,—Pasibula.

Ch. It is the very same.

Cr. That is it.

Pam. I have heard it from herself a thousand times.

Sim. I believe you believe we all rejoice at this, Chremes.

Ch. So may the gods bless me, I believe *it*.

Pam. What remains, father?

Sim. The issue itself has completely brought me to reconciliation.

Pam. O kind father! Concerning the wife, as I have taken possession, Chremes makes no change.

Ch. The reason is a very good one; unless your father says anything to the contrary.

Pam. Namely—

Sim. Let it be so.

Ch. The dowry is ten talents, Pamphilus.

Pam. I accept *it*.

Ch. I make haste to my daughter; ho, come with me, Crito: for I believe I should not know her.

Sim. Why do you not command her to be brought here?

Pam. You recommend rightly. I will intrust that business now to Davus.

Sim. He cannot.

Pam. Why?

Sim. Because he has another thing more nearly concerning himself, and of more importance.

Pam. What?

Sim. He is bound.

Pam. Father, he is not rightly bound.

Sim. Well, I ordered so.

Pam. Order *him* to be set free, I beseech you.

Sim. Well, it shall be done.

Pam. But at once.

Sim. I *will* go within *now*.
Pam. O fortunate and happy day!

ACT V. SCENE V.

Charinus. Pamphilus.

Ch. I am come forth to see what Pamphilus is doing, and here he is.

Pam. Some one perhaps might think that I do not believe this true; but it is now evident to me that this is true. I think the life of the Gods is everlasting for this, that their pleasures are their own; for immortality is obtained by me, if no sorrow ever come over this joy. But whom do I chiefly wish to be presented to me, to whom now I may relate these things?

Ch. What happy thing is this?

Pam. I see Davus; there is no one, of all persons, whom I would rather *tell them to;* for I know that he alone will sincerely rejoice in my joy.

ACT V. SCENE VI.

Davus. Pamphilus. Charinus.

Dav. Where is Pamphilus?

Pam. Here he is, Davus.

Dav. Who is that?

Pam. It is I, Pamphilus: you don't know what has happened to me.

Dav. Truly: but I know what has happened to me.

Pam. And I too.

Dav. It has happened after the manner of men, that you should learn what evil I have met with, before I *should learn* what good has happened to you.

Pam. My Glycerium has found her parents.

Dav. Well done!

Ch. Ha!

Pam. Her father is a very great friend to us.

Dav. Who *is it?*

Pam. Chremes.

Dav. You tell charming news.

Pam. Nor is there any delay, but that I should now take her to wife.

Ch. Is he dreaming those things, which awake he wished?

Pam. Then about the child, Davus?

Dav. Ah, stop; you are the only person whom the gods love.

Ch. I am safe, if these things are true. I will accost *them.*

Pam. What man is this? Charinus, you are come to me in the nick of time.

Ch. Well done.

Pam. Have you heard?

Ch. All; come, think of me in your prosperity. Chremes is now at your command; I know he will do all you wish.

Pam. I *will* remember; and, accordingly, it is tedious for us to wait for him, till he comes out. Follow me this way: he is now with Glycerium, within: you, Davus, go home: with haste summon *those* who should remove her from hence: why do you stand? why are you delaying?

Dav. I am off. Don't you wait while they come out from there; the marriage will be performed inside; if there is anything *else* which remains, it will be transacted inside. Give us your cheers.